

[92-1070]

Frances Ann Boutwell

March 3^d 1815

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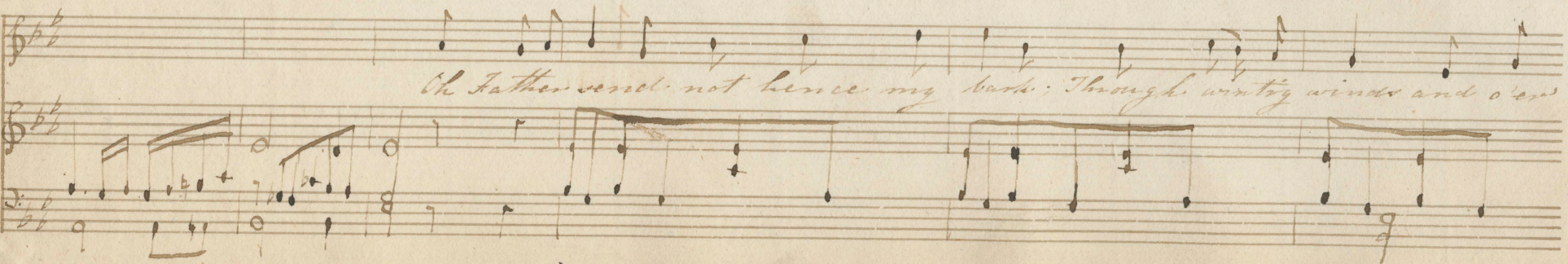
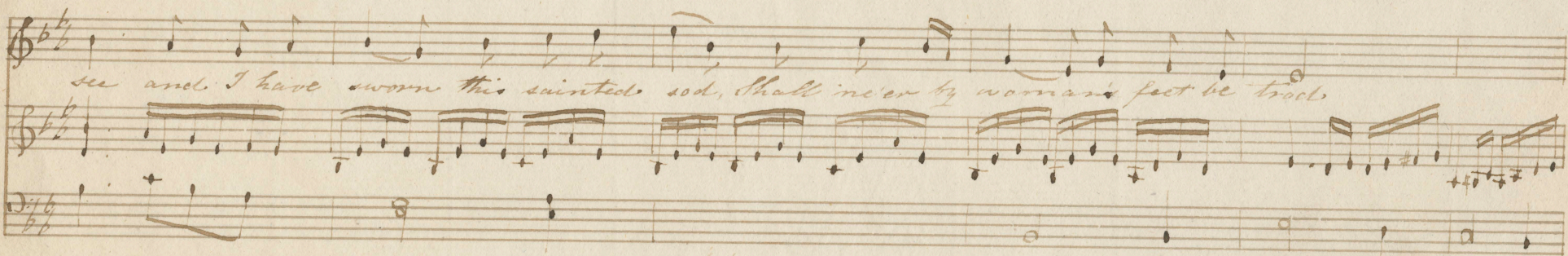
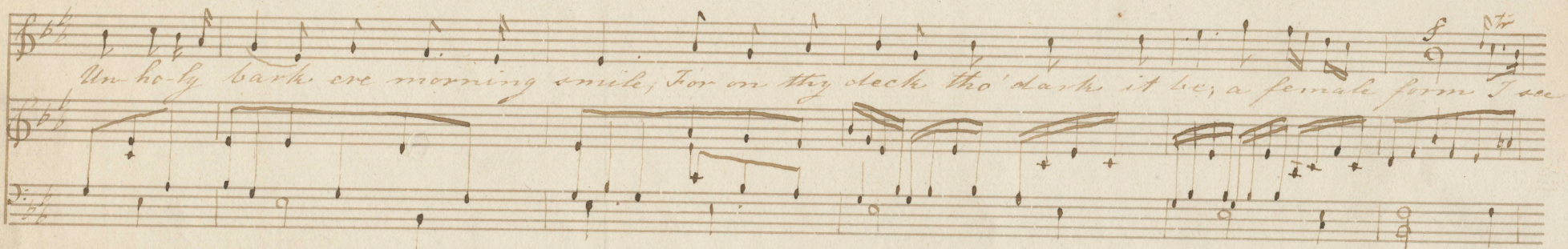
92-070

39:329

75

APR 23 1888 - 31

St. Sernanus and the Lady



billows dark, I come with humble heart to share, Thy morn and ev'ning prayer

For mine the feet oh holy Saint the brightness of thy sod to turn't

The Lady's prayer so name's spurn'd the

wind blew fresh and the bark return'd But legends hint that had the

f
maid, till morning's light de-lay'd and giv'n the Saint one rosy

smile, she never had left his lonely Isle and giv'n the Saint one rosy smile

she never had left his lonely Isle

Green grow the Rushes

7

There's nought but care on every

hax In every hour that passes, What signifies the life of man if there

na for the Lasses green grow the rushes green grow the rushes The

sweetest hours that e'er I spent were spent among the Lasses green grow

the rushes green grow the rushes, The sweetest hours that e'er I spent

were spent among the Lasses

2^d
The worldly race may riches chase
And riches still may fly them
And when at last they've got them fast
Their hearts can ne'er enjoy them

3^d
When green grow the rushes
Wild nature swears the lovely dears
her noblest art she claps
Her prentice han she tried on man
And then she made the Lasses
green grow the rushes

We may roam through this world

8

Handwritten musical score for the first system. It consists of three staves: treble, alto, and bass. The treble staff has a key signature of one flat (Bb) and a time signature of 6/8. The lyrics "We may roam through this world" are written across the staves. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of three staves: treble, alto, and bass. The lyrics "world like a child at a feast, Who but sips of a sweet and then flies to the nest" are written across the staves. The music is written in a cursive, handwritten style.

Handwritten musical score for the third system. It consists of three staves: treble, alto, and bass. The lyrics "And when pleasure begins to grow dull in the east We may order our wings and be" are written across the staves. The music is written in a cursive, handwritten style.

Handwritten musical score for the fourth system. It consists of three staves: treble, alto, and bass. The lyrics "off to the west, But if hearts that feel and eyes that smile are the dearest gift that heav'n" are written across the staves. The music is written in a cursive, handwritten style.


Empty musical staves at the bottom of the page, consisting of three staves: treble, alto, and bass.

supplies, we never need leave our own green Isle, for sensitive hearts and for sun
bright eyes, then re-member where'er your goblet is crowned, Thas' this world whether
eastward or westward you roam when a cup to the smile of dear woman goes round
Oh re-member the smile which adorns her at home

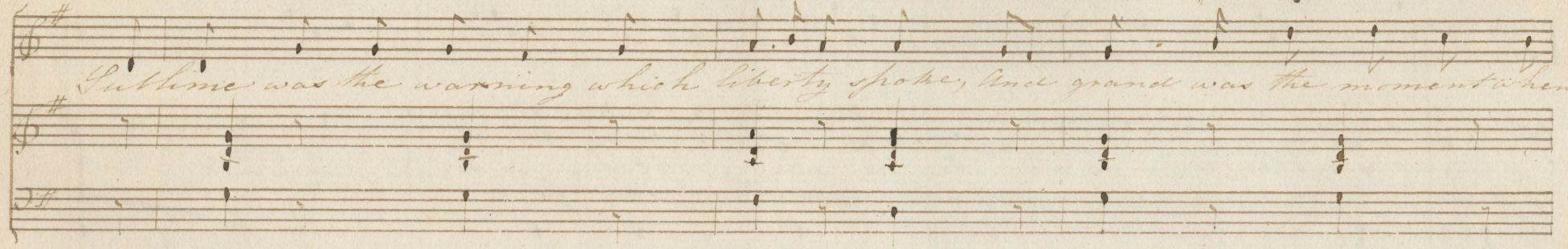
By
the
Tha
Oh!
Whi
Whi
Nor
Then
Thro'
When
Oh!

In
On the
Love
But
While
Ever
Thro'
The
Then

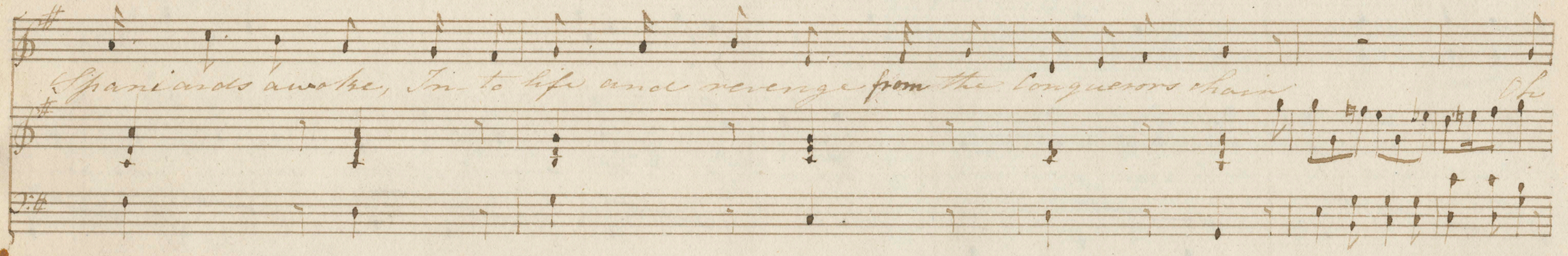
Sublime was the warning which liberty spoke



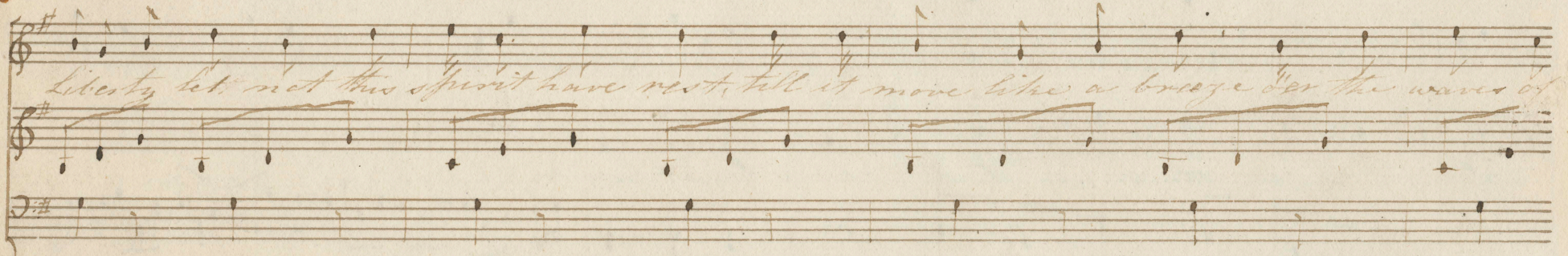
Sublime was the warning which liberty spoke, and grand was the moment when



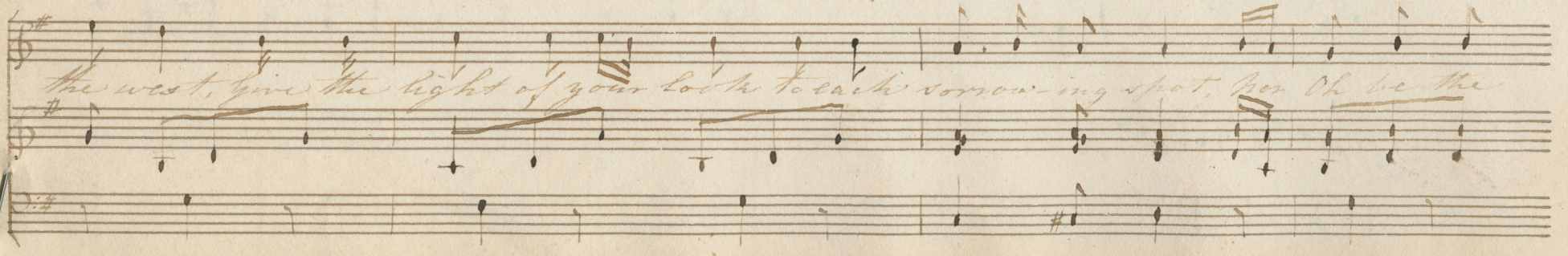
Spaniards awake, rise to life and revenge from the conquerors chain

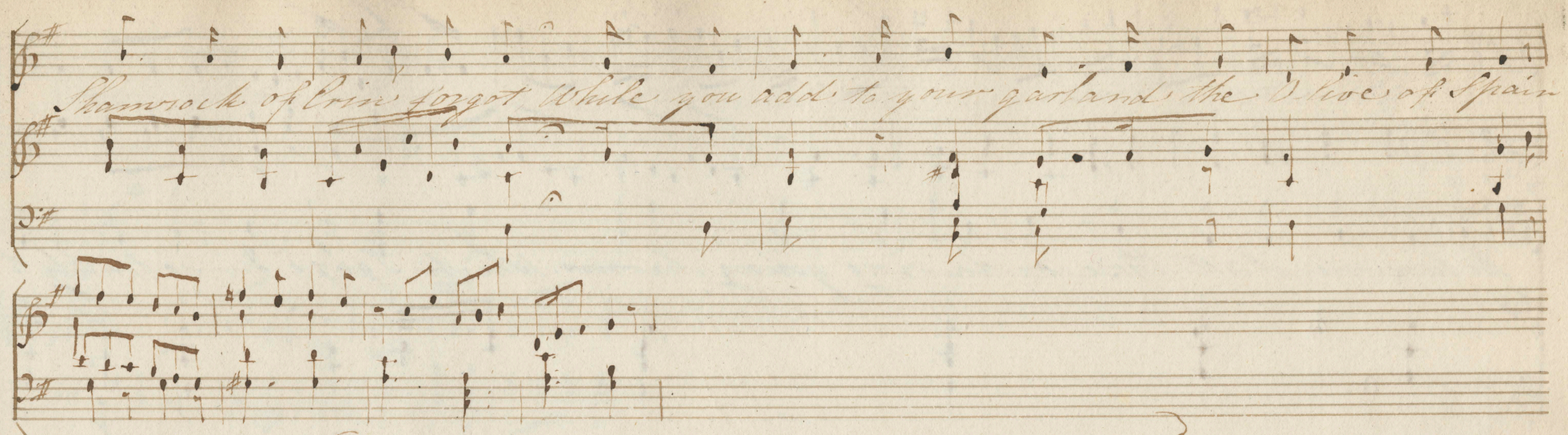


Liberty, let not this spirit have rest, till it move like a breeze o'er the waves of



the west, give the light of your look to each sorrowing spot, for Oh be the





2

If the fame of our fathers, bequeath'd with their rights
Give to country its charm and to home its delights
If merit be a wound, and suspicion a stain
Then ye men of Iberia whose cause is the same
And Oh may his tomb want a tear and a name
Who would ask for a nobler or holier death
Than to turn his last sigh into victory's breath
For the Shamrock of Erin and Olive of Spain

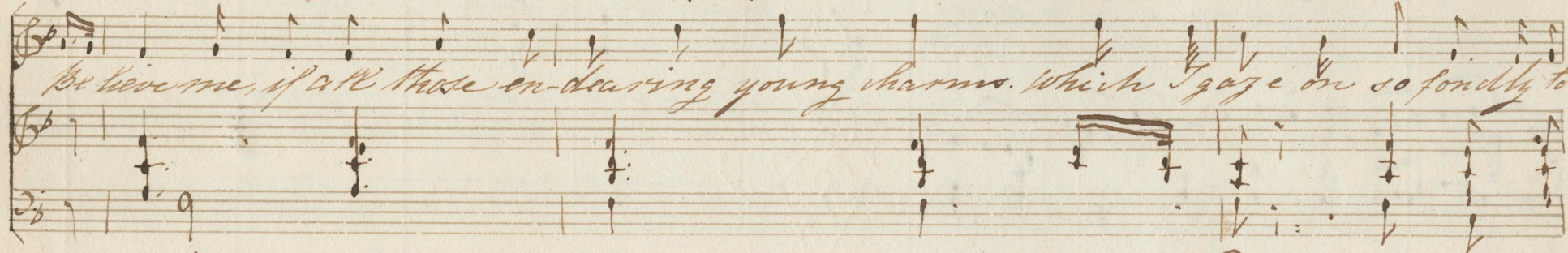
3

O ye Flahers & O'Donnells whose fathers resign'd
The green hills of their youth among strangers find
That repose which at home they had fight'd for in vain
Breathe a hope that the magical flame which you light
May be felt yet in Erin as calm and as bright
And forgive even oblivion while blushing she draws
To the tyrant her flag up in the long sleighted cause
Of the Shamrock of Erin and Olive of Spain

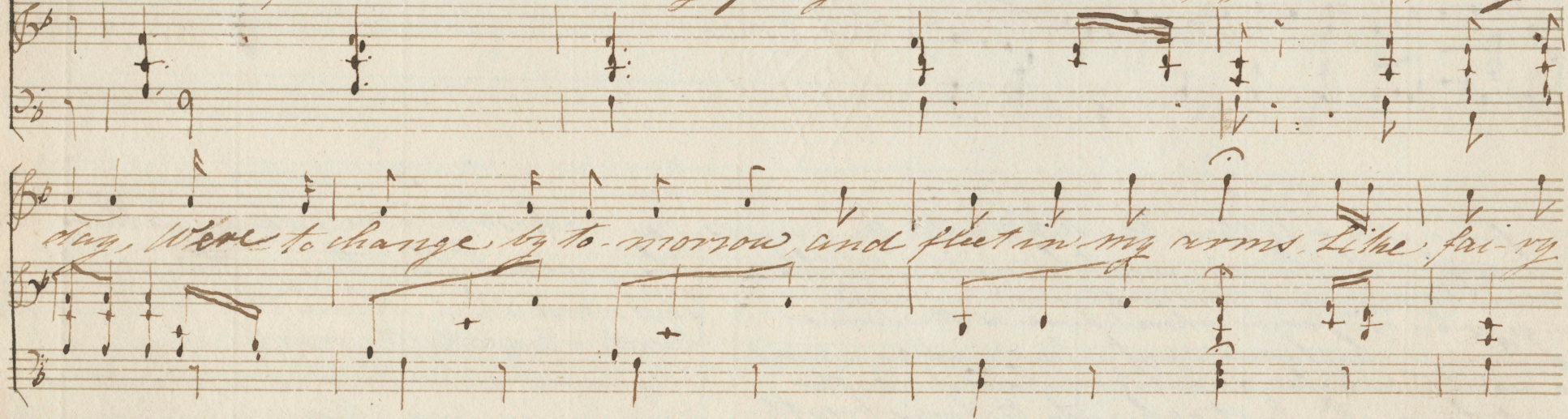
4

God prosper the cause oh! it cannot but thrive
While the pulse of one patriot heart is alive
Its devotion to feel and its rights to maintain
Then how sanctified by sorrow its martyrs will die
The finger of glory shall point where they lie
While far from the footsteps of coward or slave
The young Spirit of Freedom shall shelter their grave
Beneath the Shamrock of Erin and Olive of Spain

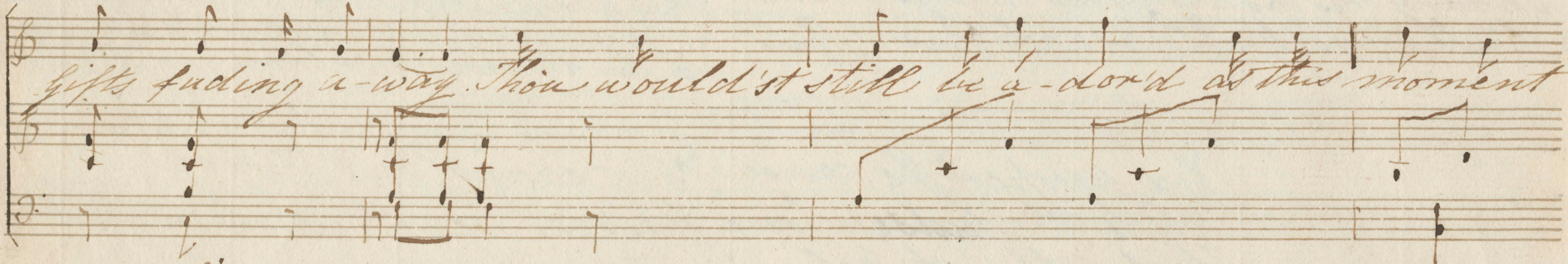
Believe me if all those endearing young charms



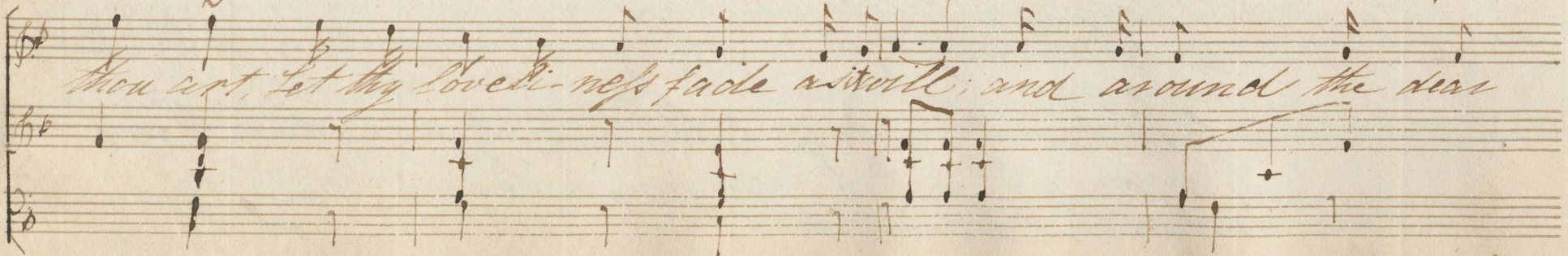
Believe me, if all those en-dearing young charms, which I gaze on so fondly to



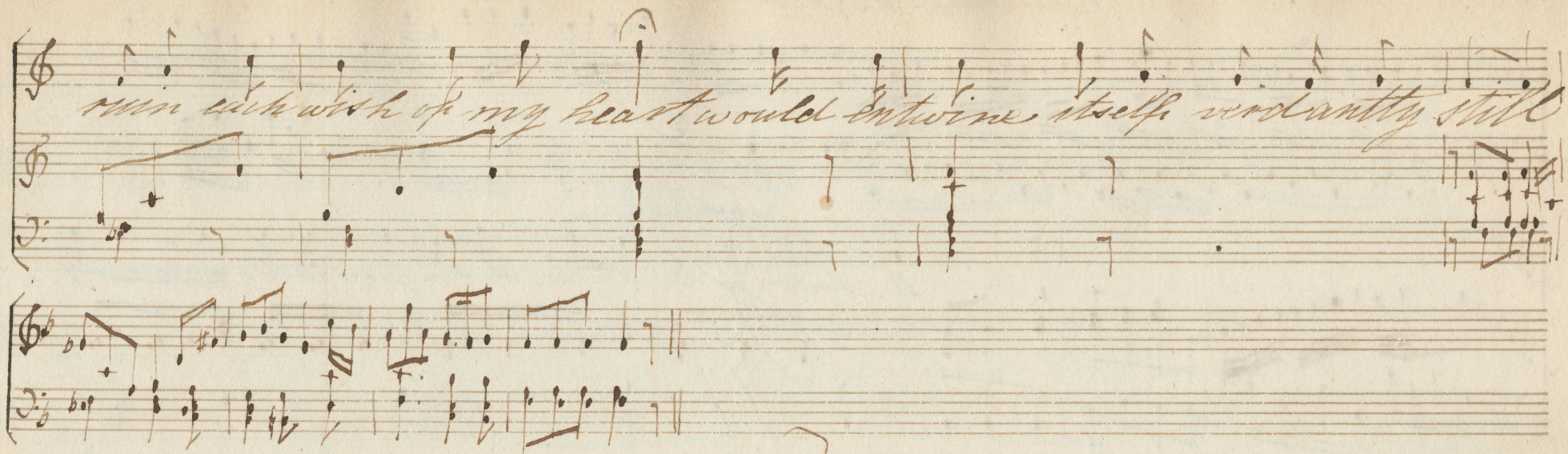
day, were to change, by to-morrow, and fleet in my arms like fairy



gifts fading a-way. Thou would'st still be a-dor'd at this moment



thou art, Let thy loveli-ness fade a-while, and around the dear

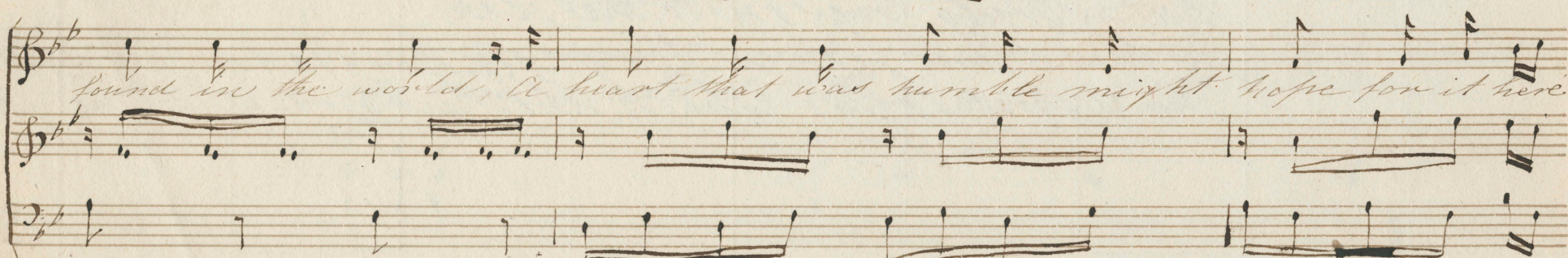
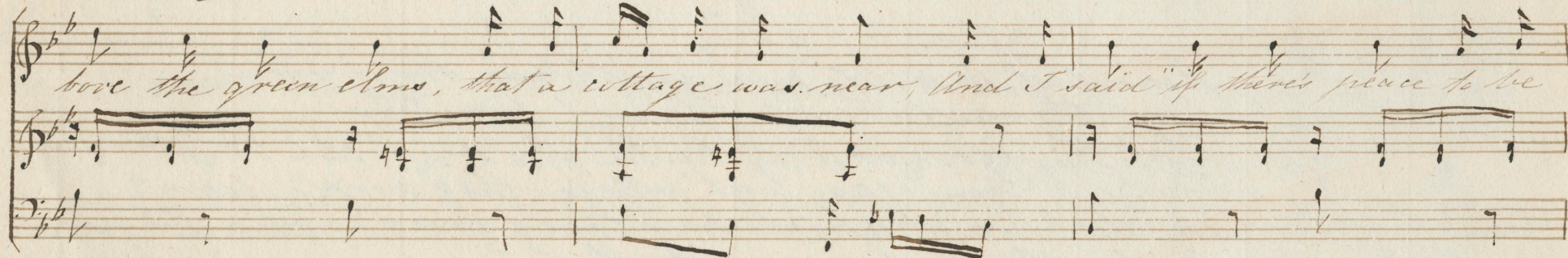
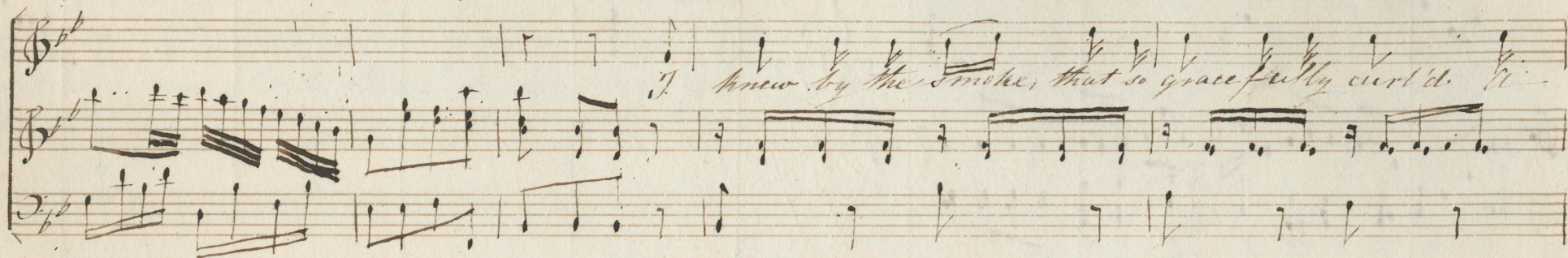


2

'Tis not while beauty and youth are thine own,
 And thy cheeks unprofaned by a tear
 That the fervour and faith of a soul can be known
 To which time can but make thee more dear
 Oh! the heart which has truly loved never forgets
 But as truly loves on to the close
 As the sun flower turns on her God when he sets
 The same looks which she turned when he rose

The Wood Pecker

14



heard not a sound, But the Woodpecker tapping The

hollow beech tree. Ev'ry leaf was at rest, And I heard not a sound Ev'ry

leaf was at rest, And I heard not a sound But the Woodpecker tapping the hollow

beech tree, But the Woodpecker tapping the hollow beech tree. But the

leaf was at rest, And I heard not a sound But the Woodpecker tapping the hollow

8^{va} Wood pecker tapping the hollow beech tree

By the shade of yon sumach, whose red berry cups. In the gush of the fountain how

sweet to recline, And to know that I sigh'd upon innocent lips, which ne'er had been

sigh'd on by any but mine! Which ne'er had been sigh'd on by any but mine

sigh'd on by any but mine! Which ne'er had been sigh'd on by any but mine

Every leaf was at rest and I heard not a sound But the Woodpecker tapping

The hollow beech tree. Every leaf was at rest, and I heard not a sound

Every leaf was at rest And I heard not a sound But the Wood-pecker tapping the

hollow beech tree, But the Wood-pecker tapping the hollow beech tree. But the

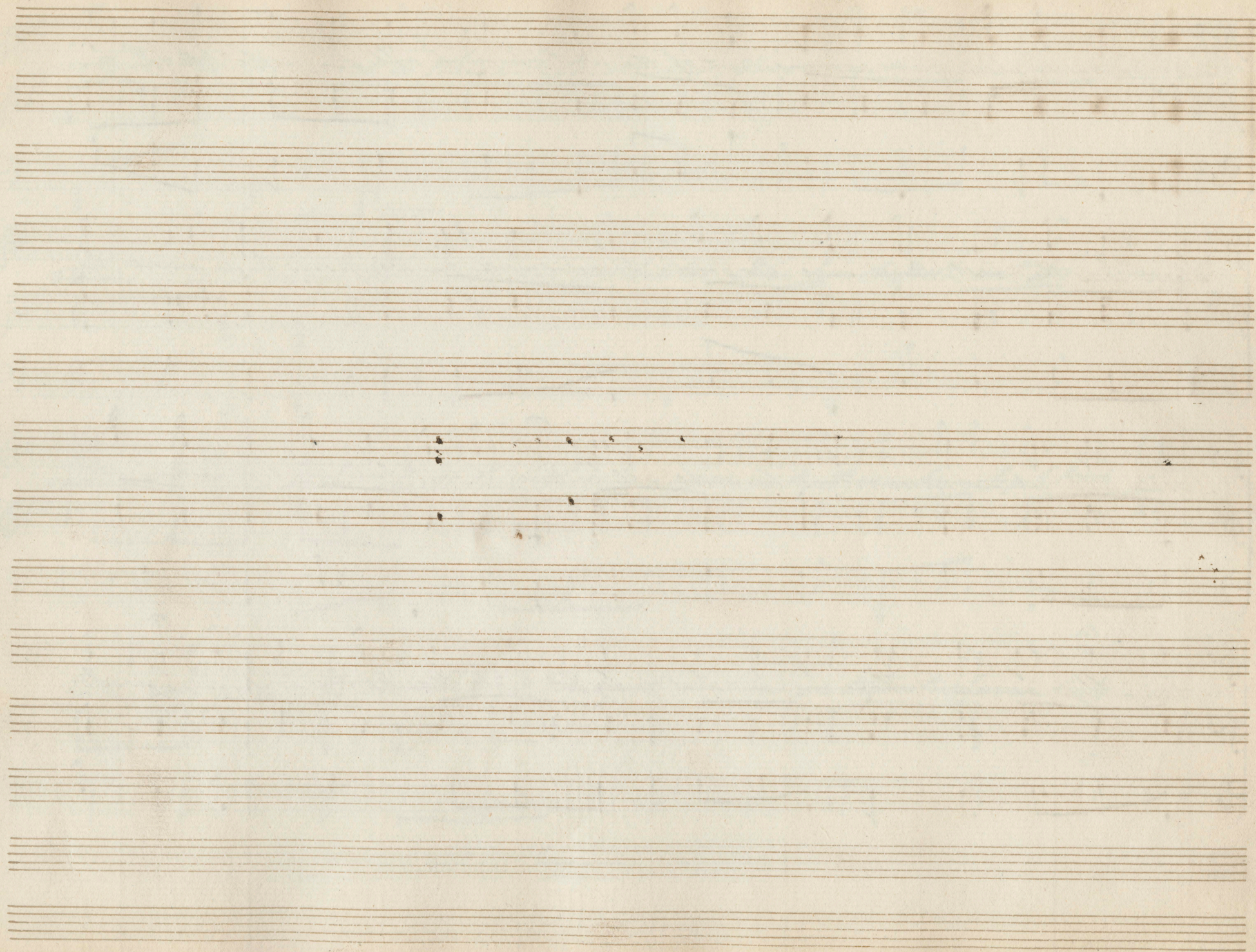
Woodpecker tapping the hollow beech tree

Come take the Harp

Handwritten musical score for the song "Come take the Harp". The score is written on five systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 8/8. The lyrics are written in cursive below the staves. The first system of lyrics is "Come take the Harp 'tis vain to muse, upon the gathering who we see Oh". The second system is "take the harp and let me lose all thoughts of Ills in hearing thee. Sing to me". The third system is "love tho' death were near, Thy song could make my soul forget, Fear, may in pity". The fourth system is "dry that Tear All may be well, be happy yet". The fifth system is a short instrumental flourish.

Let me but see that ²gray are
One more upon the silver harp lie
and I will cease to dream of harm
Will smile at fate while thou art nigh
Give me that strains of mournful woe
We used to love long long ago
Before our hearts had known as much
As now alas! they bleed to know

³
Sweet notes they tell of former peace
Of all that I had so rapturous then
Now withered lost Oh pray thee cease
I cannot bear these sounds again
Art thou too wretched, asges thou art
To see thy tears flow fast with mine
Come home to this devoted heart
Is breathing but it still is thine



Young Lochinvar

20

O Young Lochinvar is come out of the west, Through all the wide border his

This system contains the first three staves of the handwritten musical score. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 8/8. The middle staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The lyrics are written in cursive across the staves.

steed was the best; And save his good broad sword he weapons had none, he

This system contains the next three staves of the musical score. The notation continues with the same clefs and key signature as the first system. The lyrics are written in cursive across the staves.

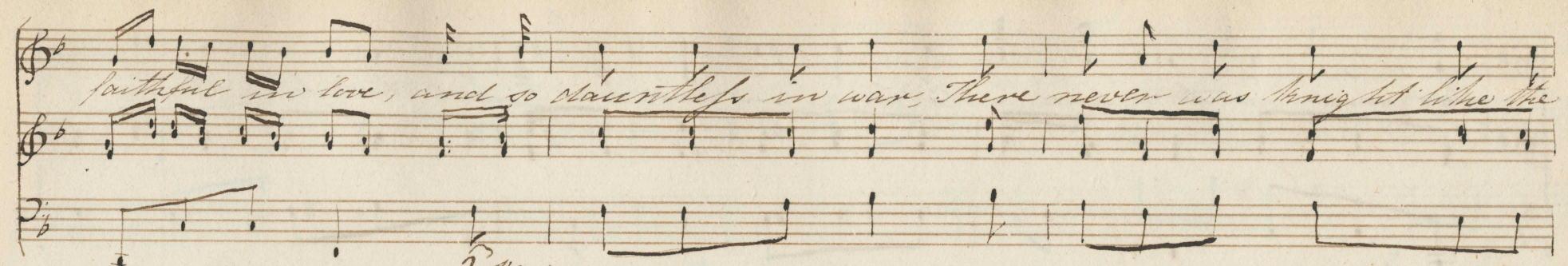
rode all un-armed, And he rode all alone. So faithful in love and so

This system contains the next three staves of the musical score. The notation continues with the same clefs and key signature. The lyrics are written in cursive across the staves.

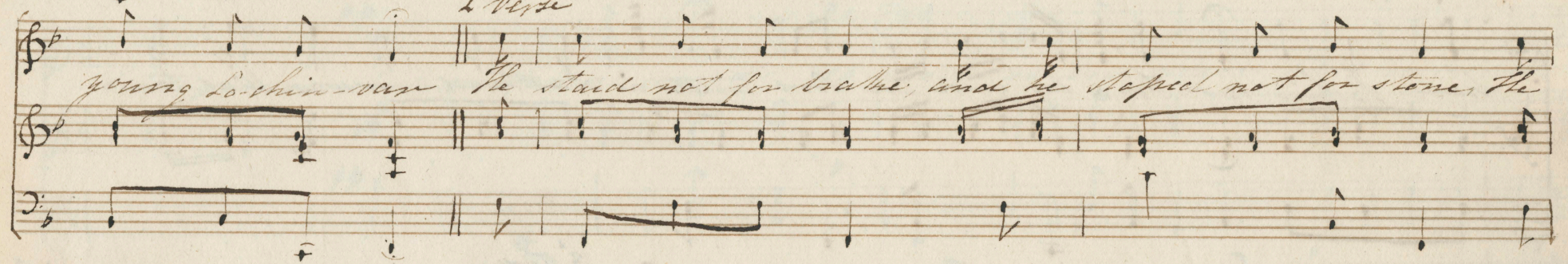
dauntless in war, There never was knight like the young Lochinvar so

This system contains the final three staves of the musical score on this page. The notation continues with the same clefs and key signature. The lyrics are written in cursive across the staves. Below this system are several empty staves.

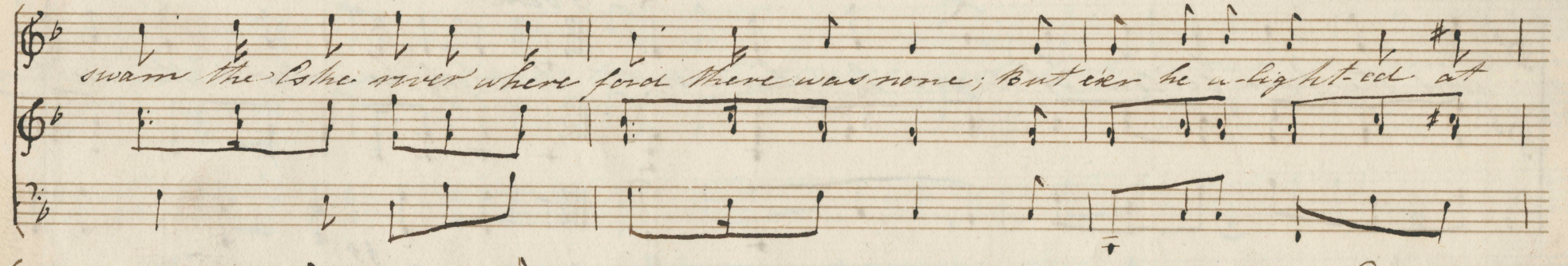
faithful in love, and so dauntless in war, There never was knight like the



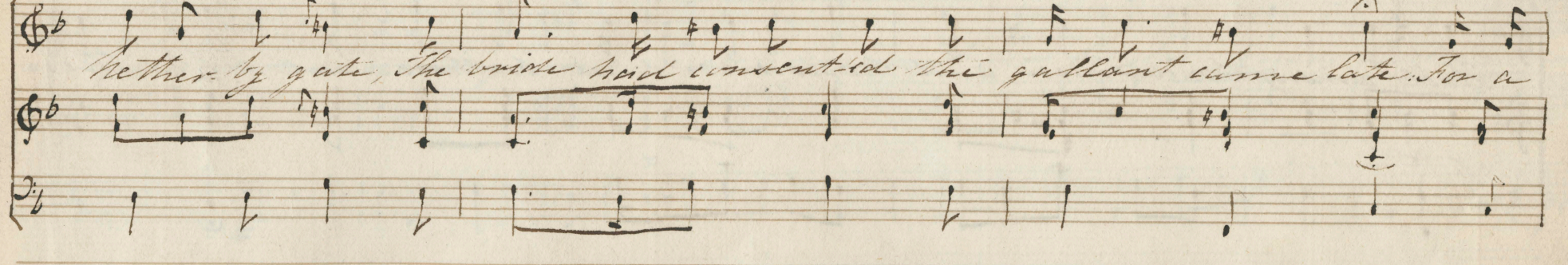
2 Verse
young Lochinvar He staid not for brake, and he stoped not for stone, He



swam the Coe river where ford there was none; But ere he a-light-ed at



Heather by gate, The bride had consented the gallant came late. For a



lag-gard in love, and a dastard in war, Was to wed the fair El-len of

brave Lachin var. For a lag-gard in love and a dastard in war, Was to

3rd Verse
wed the fair El-len of brave Lo-chin-var. So boldly he enter'd the Netherby

ff
Hall, among bridesmen, and kinsmen and brothers and all their

spoke the bride's father his hand on his sword, for the poor craven
 bridegroom said never a word "O come ye in peace here or come ye in
 war, Or to dance at our bridal, young Lord Lochinvar" O come ye in
 peace here or come ye in war Or to dance at our bridal, young Lord Lochinvar

Or to dance at our bridal young Lord Lochin-var? I long wou'd your daughter

my suit you de-nied; Love swells like the Solway but ebb's like its tide, And now

am I come for this lost love of mine, to lead but one measure Norin? one

cup of wine There are maidens in Scotland more love by by far

Empty musical staves at the bottom of the page.

that would gladly be bride to the young Lochinvar" There are maidens in

Scotland more lovely by far that would gladly be bride to the young Lochinvar.

The bride kiss'd the goblet; the knight took it up, He quaff'd off the wine

and he threw down the cup. She look'd down to blush, and she look'd up to



sigh, with a smile on her lips, and a tear in her eye. He took her soft

hand, ere her mother could bar "How broad we a measure" said young

Lochin-var "How broad we a measure" said young Lochin-var So

states by his form and so love by her face, That never a hall such a

galliard did grace, While her mother did fret and her father

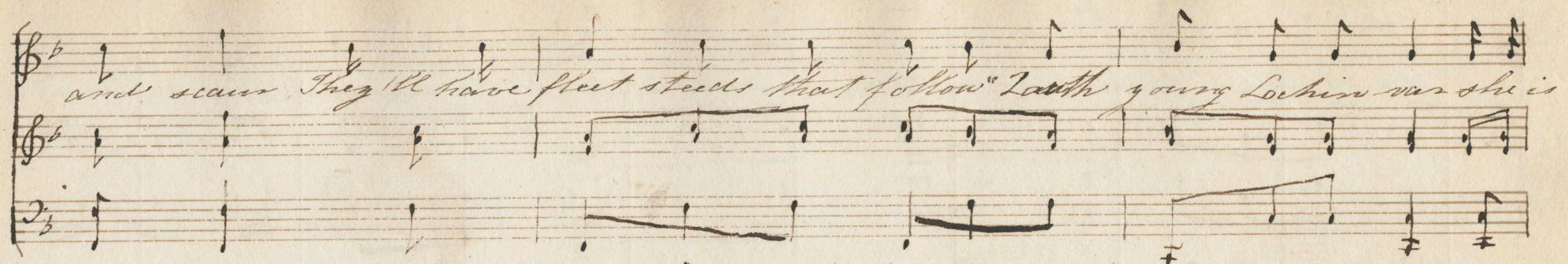
did fume, And the bridegroom stood danc'ling his bonnet and

plume, And the bridesmaids whisper'd 'Twere better by far To have

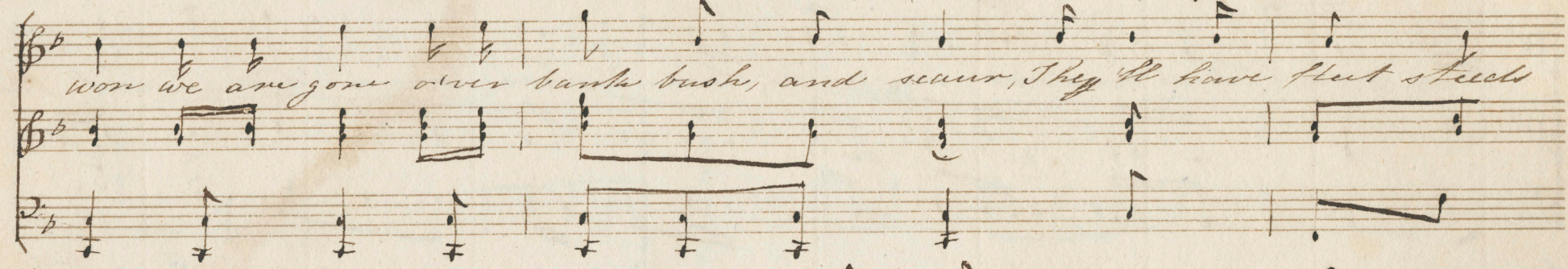
matched our fair cousin with young Lockhart, To have match'd our fair

cousin with young Lochinvar, One touch to her hand and one
 word in her ear, When they reach'd the hall door, and the charger stood
 near. So light to the croupe the fair lady he swung so light in the
 saddle before her he sprang. "She is won we are gone over bank and bush

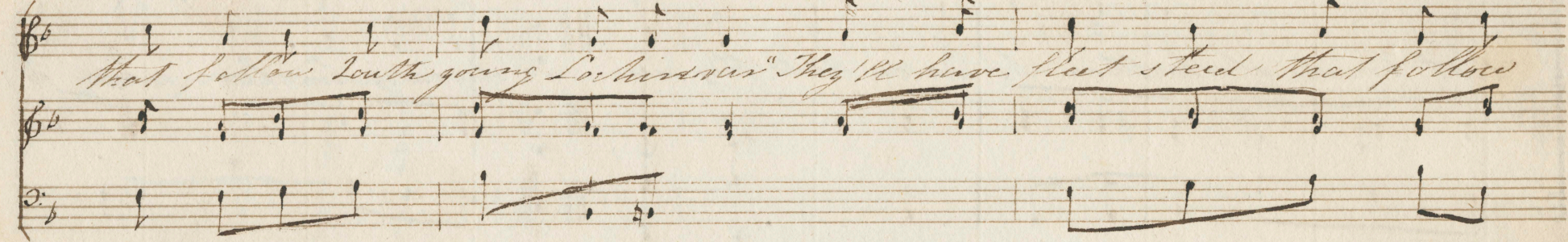
and scurr They'll have fleet steeds that follow "Louth young Lochinvar" she is



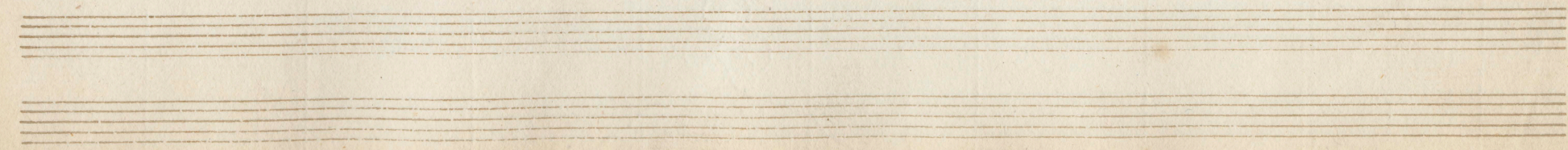
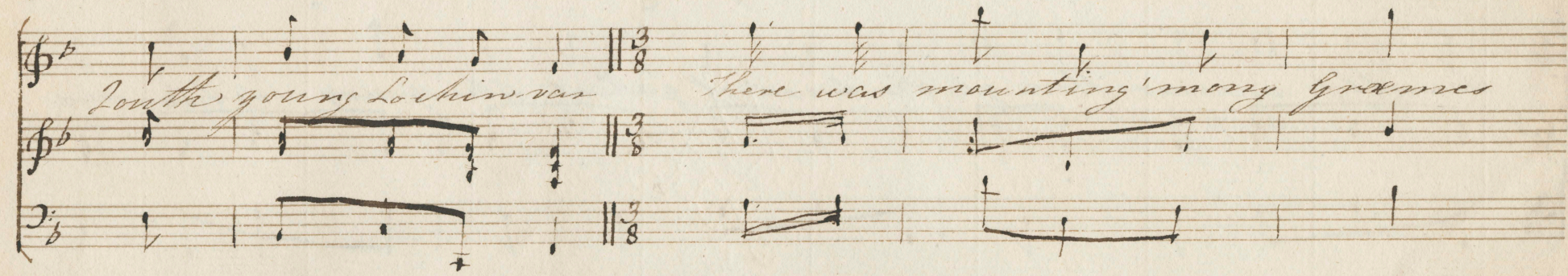
won we are gone over bank bush, and scurr, They'll have fleet steeds



that follow "Louth young Lochinvar" They'll have fleet steed that follow



"Louth young Lochinvar" There was mounting 'mory grames



of the better by clan; Forsters, Fenwicks, and Musgraves, they rode and

they ran; There was racing and chasing on Can-no-tye Lee but the

lost bride of better by never did they see To daring in love and so

dauntless in war Have ye ever heard of gallant like young Lochinvar

ff
So daring in love and so dauntless in war Have ye ever heard of

gallant like young Lochinvar Have ye ever heard of gallant like

young Lochinvar

The Tyrolean Song of Liberty

32

Handwritten musical score for "The Tyrolean Song of Liberty". The score is written on four systems of three staves each (treble, alto, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written in cursive below the staves. The first system includes the lyrics "8va - - - - - low 8va - - - - - merrily every bosom". The second system includes the lyrics "bounceth, merrily oh! merrily oh! Where the song of Freedom soundeth merrily". The third system includes the lyrics "oh merrily oh! There the warriors arms shed more splendour There the maidens". The fourth system includes the lyrics "charms shine more tender Every joy the dance sur round eth merrily". The score ends with several empty staves.

8va - - - - - low 8va - - - - - merrily every bosom

bounceth, merrily oh! merrily oh! Where the song of Freedom soundeth merrily

oh merrily oh! There the warriors arms shed more splendour There the maidens

charms shine more tender Every joy the dance sur round eth merrily

oh! merrily oh merrily merrily merrily merrily merrily

oh merrily oh merrily oh

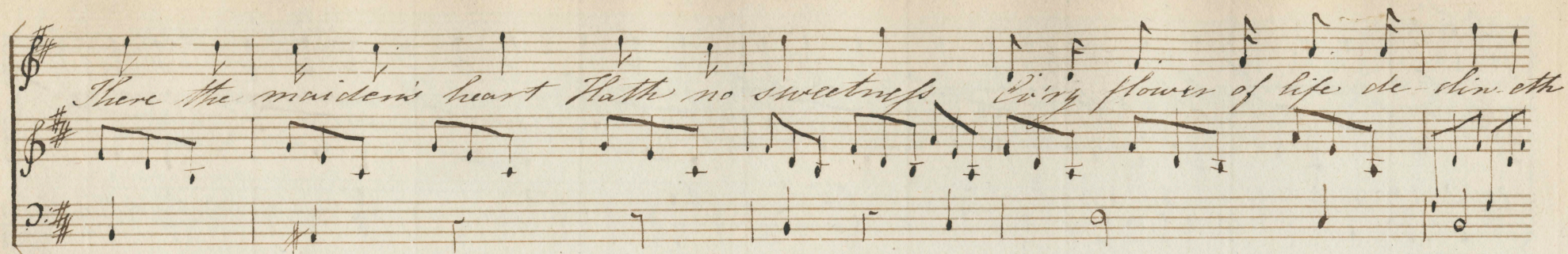
2^d Verse

Slow

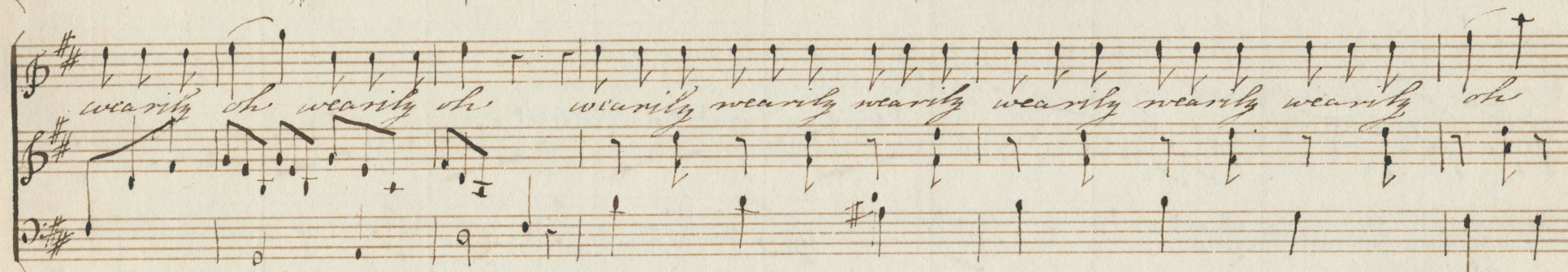
Wearily every vision join-eth wearily oh wearily oh Where the bond of slavery

twineeth wearily oh wearily oh There the warrior's dart hath no fleetness

There the maiden's heart hath no sweetness Every flower of life de-clin-eth



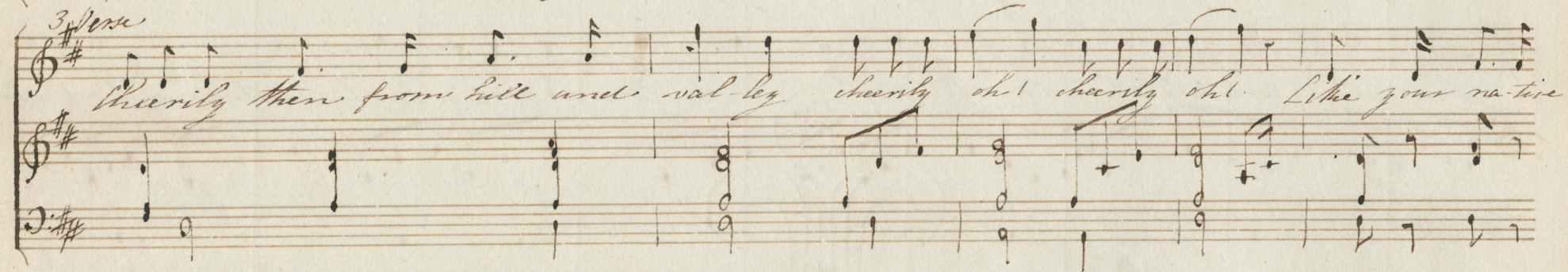
wearily oh wearily oh wearily wearily wearily wearily wearily oh



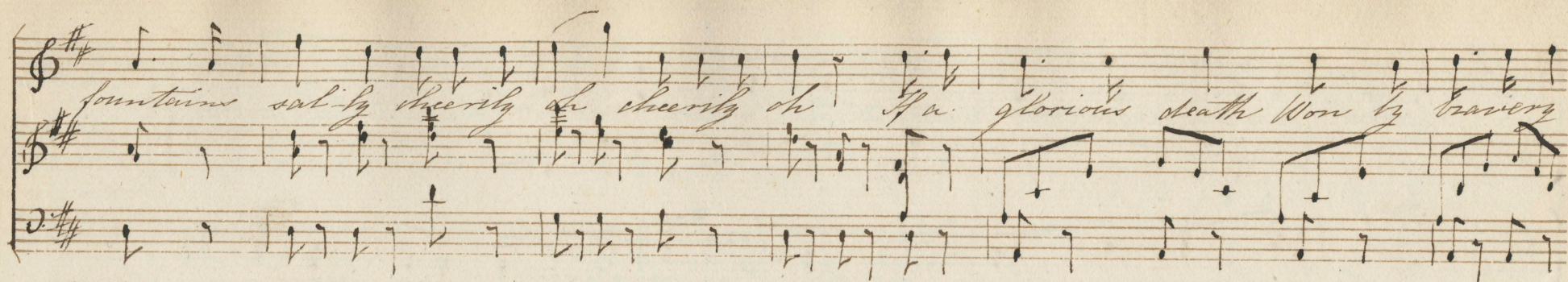
wearily oh wearily oh



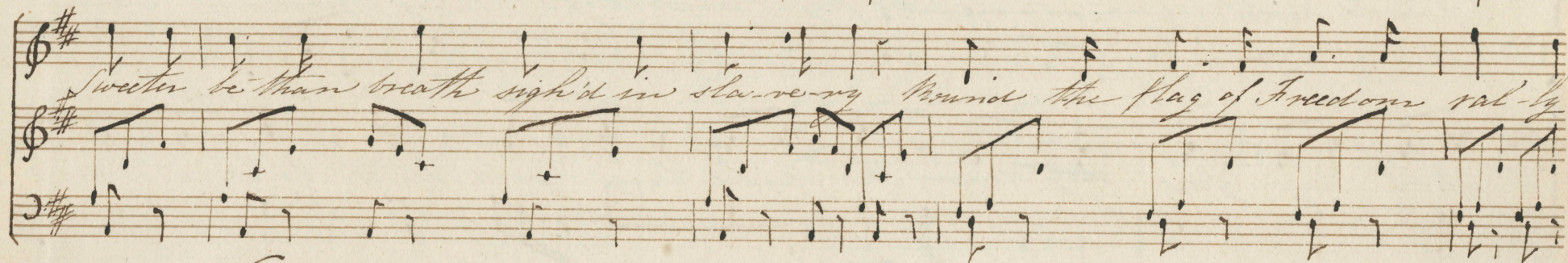
3/4 time
Cheerily then from hill and val-ley cheerily oh! cheerily oh! Like your na-ture



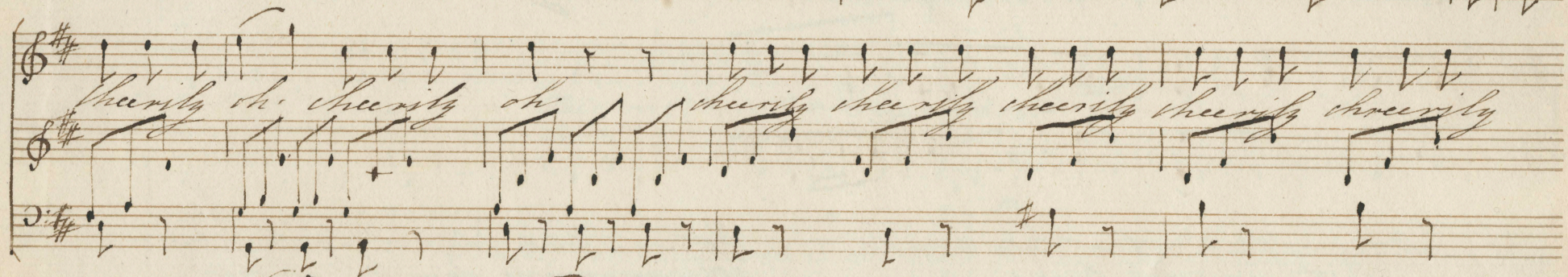
fountain sal-ly cheerily oh cheerily oh *A glorious death Won by bravery*



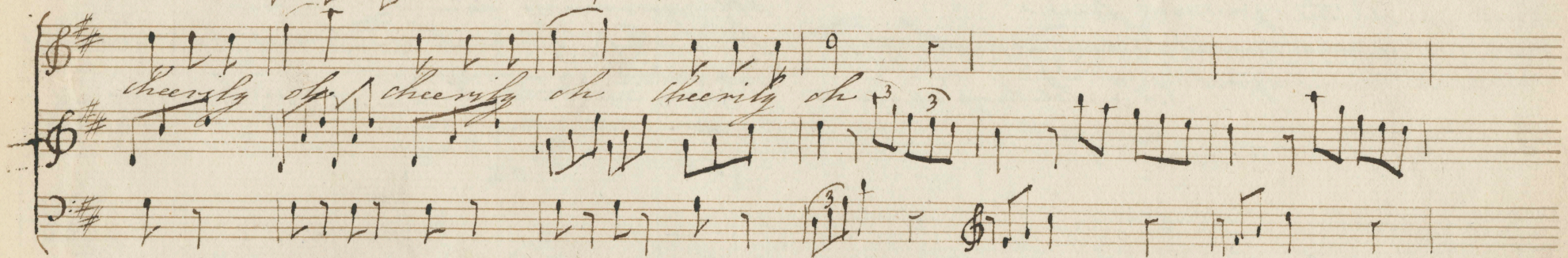
Sweeter be than breath sigh'd in slavery *Round the flag of Freedom sal-ly*



cheerily oh cheerily oh *cheerily cheerily cheerily cheerily cheerily*



cheerily oh cheerily oh cheerily oh



Auld Lang Syne

34

Should, could, acquaintance be forgot and never brought to mind?

Should could acquaintance be forgot and days o' lang syne

Auld Lang Syne my dear, for Auld Lang Syne. We'll take a cup o'

kindness yet for Auld Lang Syne

We two have run about the braes
And pu'd the gowans fine
But we've wandered many a weary foot
Sin auld lang syne for auld lang syne &

We two ha'e paidlet in the burn
Frae morning sun till dine
But seas between us braid ha'e roared
Sin auld lang syne for auld lang syne.

The Soldiers Farewell

M. L.

37

Oh cease those sighs I cannot bear Mark! Mark! the drums are calling!

Oh I must hide that coward fear yet kiss it as tis falling Then bid thy

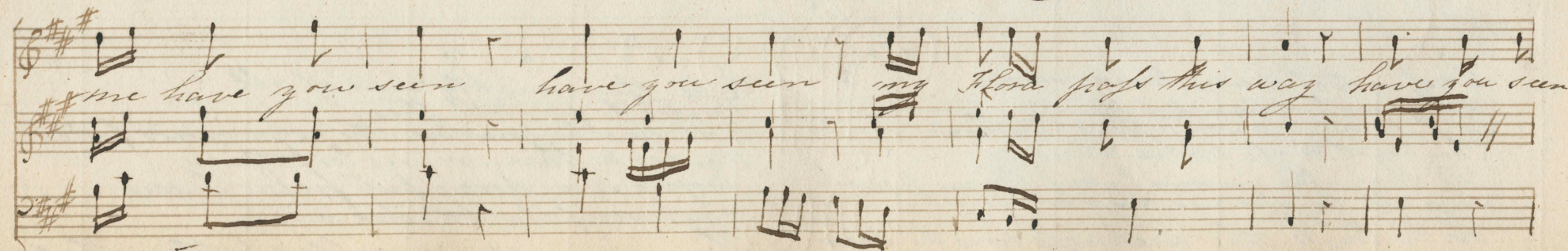
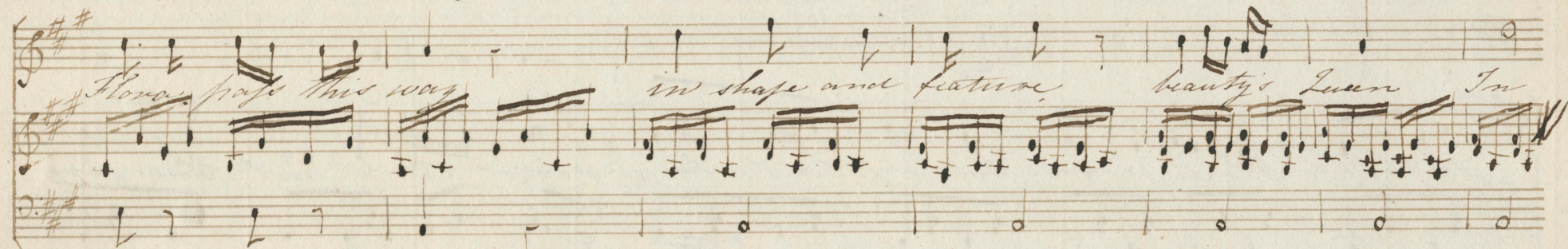
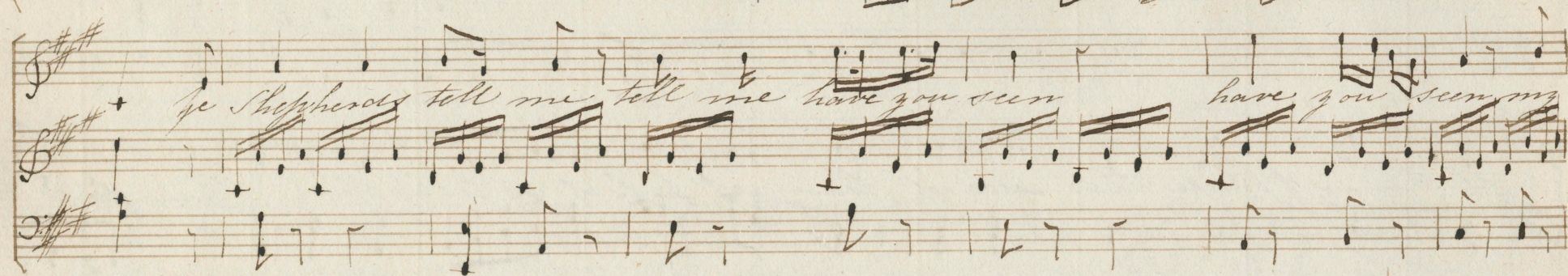
faithful Soldier go now thus my heart strings sever Oh be not thou my

honour's foe for I am lost for ever

Trust in that Being kind above
With heart resigned & steady
He'll never bid thee believe one word
The heart that's broke already
He thins' thy inmost soul can peer
And all its springs discover
He'll teach thy weakness how to bear
Or bring thee back thy Lover

To be the mighty Lord of all?
Unable to protect thee
Will he who marks the sparrow's fall
Or look thee on neglect thee
Sergeon on dreadful fields I see
Whatever fate betides me
Thine innocence wife's better thee
And I've no wish besides thee

The Wreath



tell me Shepherds have you seen tell me have you seen my Flora pass this

was

A wreath a-round her head a-round her head she wore car-na-tion

lit-ly lit-ly rose and in her hand a crook she bore

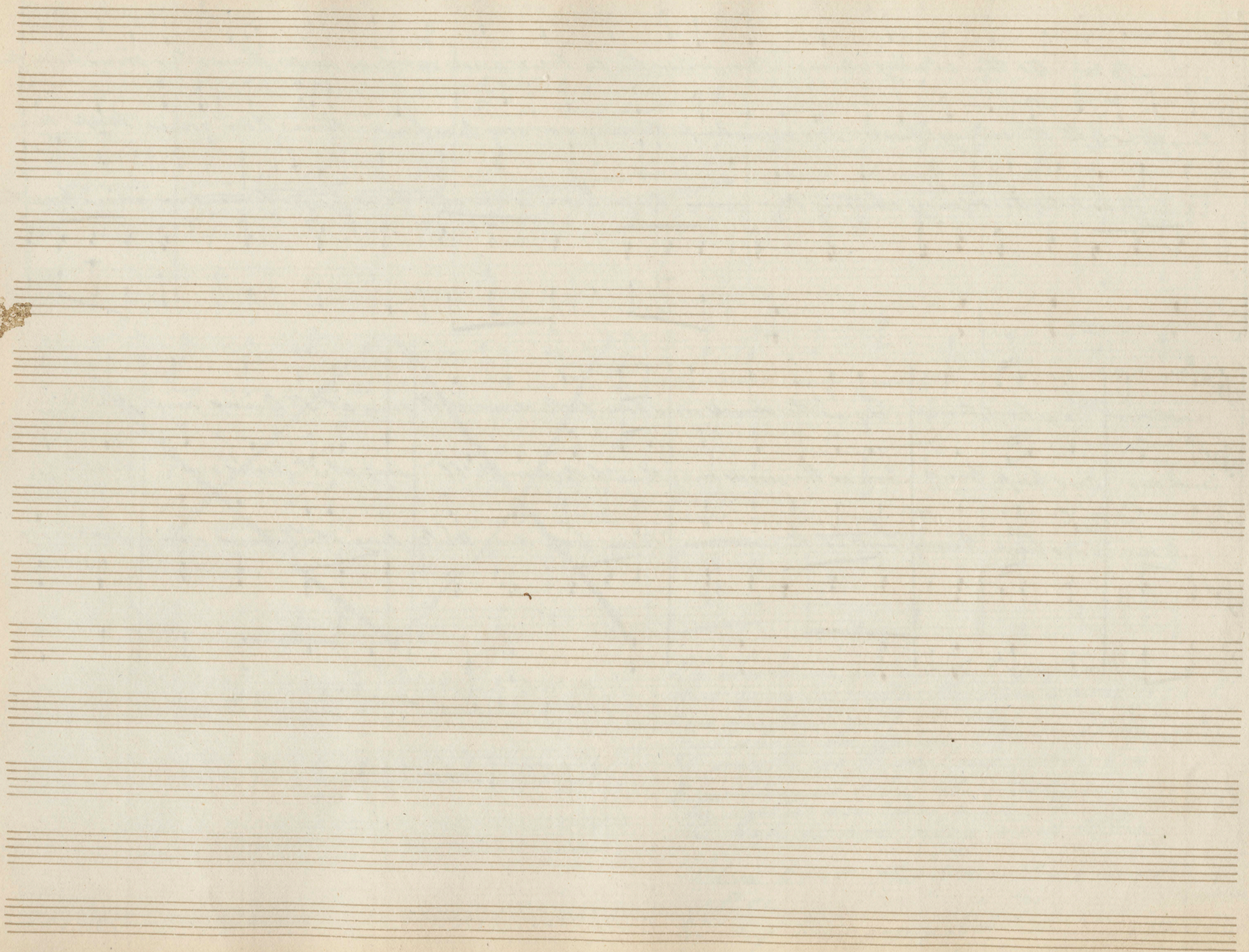
9

and sweets and sweets her breath compose

The beauteous the beauteous wreath that decks her head forms her

description her description true hands lily white Lips crimson

red and cheeks and cheeks of rosy hue



Canadian Boat Song

42

1st
2nd
3rd

Faintly as tolls the evening chime; Our voices keep time and our oars keep time Our voices keep time

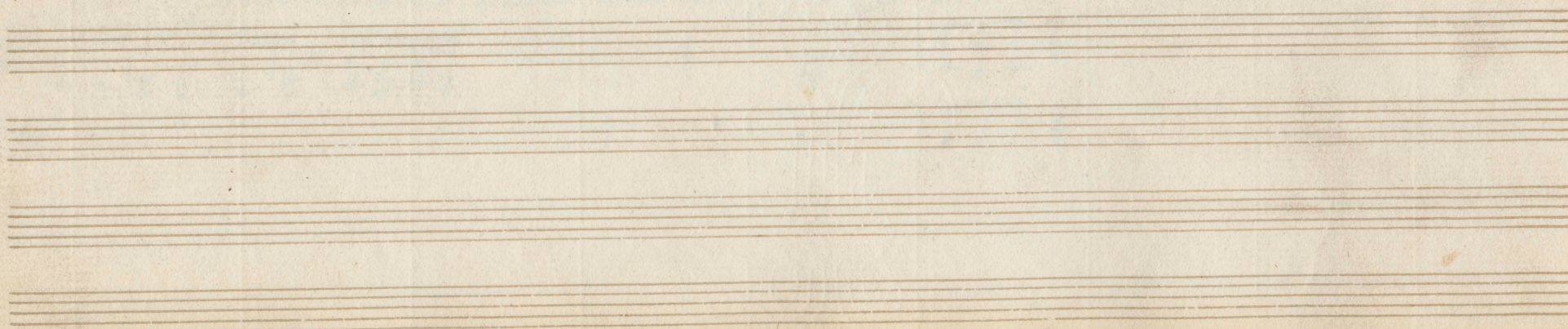
Faintly as tolls the evening chime; Our voices keep time and our oars keep time Our voices keep time

Faintly as tolls the evening chime Our voices keep time and our oars keep time Our voices keep time

and our Oars keep time Soon as the woods on shore look dim We'll sing at St Ann's our parting

and our Oars keep time Soon as the woods on shore look dim We'll sing at St Ann's our parting

and our Oars keep time Soon as the woods on shore look dim We'll sing at St Ann's our parting



hymn! Now, Brothers, row the Stream runs fast The rapids are near and the day lights past the

hymn Now Brothers row the Stream runs fast The rapids are near and the day lights past the

hymn Now Brothers row the Stream runs fast The rapids are near and the day lights past the

rapids are near and the day lights past The rapids are near and the day lights past

rapids are near and the day lights past The rapids are near and the day lights past

rapids are near and the day lights past The rapids are near and the day lights past

2nd
 Why should we get our feet unshod
 There is not a breath the blue wave to curl
 There is not a breath the blue wave to curl
 But when the wind blows off the shore
 Oh sweetly we'll rest our weary oar
 Blow breezes blow the stream runs fast
 The rapids are near and the day lights past
 The rapids are near and the day lights past

3rd
 Witawa hie! this trembling moon
 Shall see us float o'er thy surges soon
 Saint of this green Isle! hear our prayer
 Grant us cool heavens & favouring air
 Blow breezes blow the Stream runs fast &

Wilt thou say farewell Love

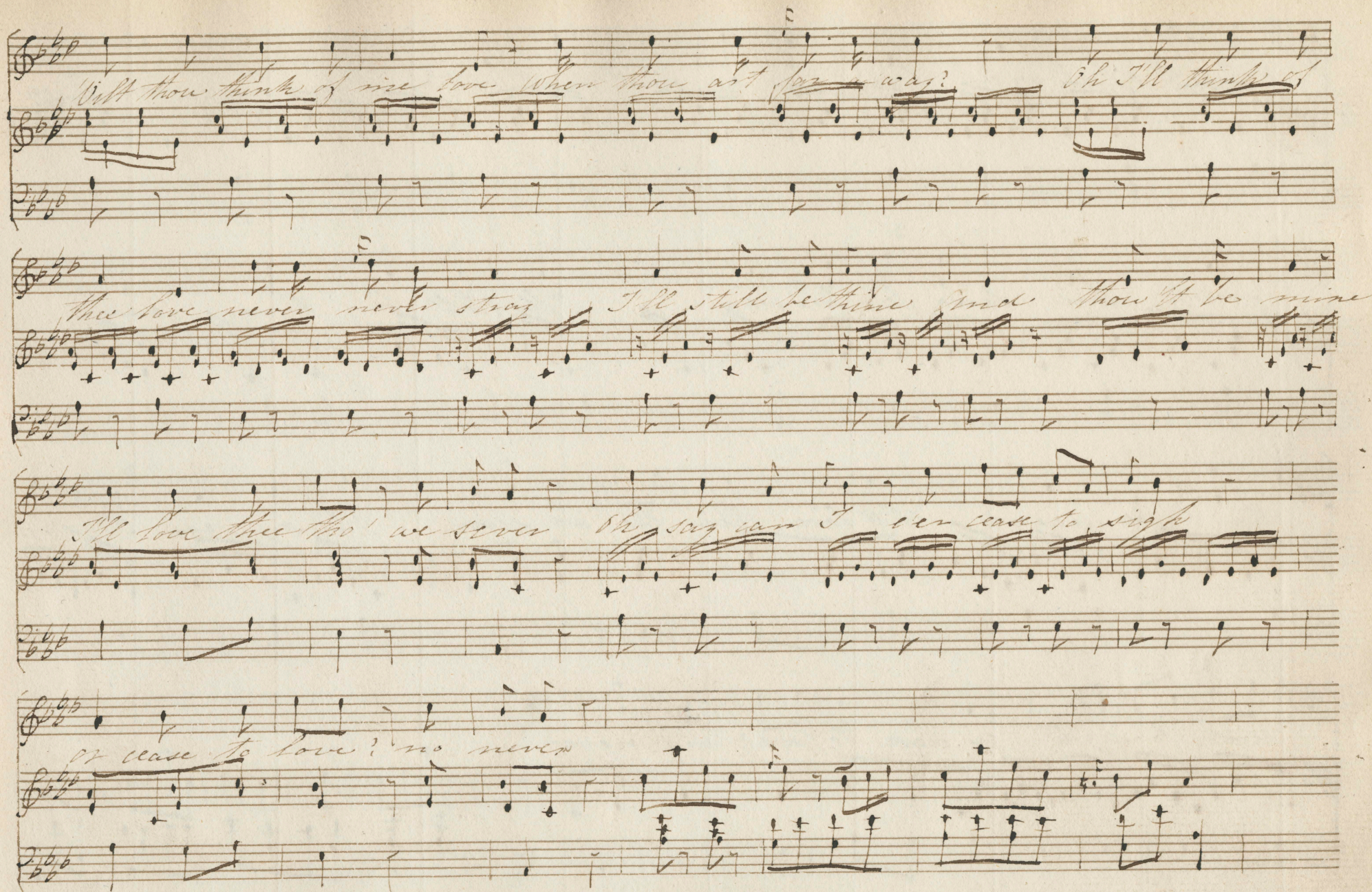
Wilt thou say farewell Love and from this part

Roses tears will tell Love the anguish of her heart I'll still be thine

and thou'll be mine I'll love thee tho we sever Ch say can I ever cease

to sigh or cease to love no never

Will thou think of me love when thou art far away? Oh I'll think of
thee love never never stray I'll still be thine and thou'll be mine
I'll love thee tho' we sever Oh say can I ever cease to sigh
or cease to love? no never



Let not others wife love thy an old heart betray the memory thine
smile love thine far a way I'll still be thine and

thou'll be mine I'll love thee tho' we sever Oh say can I ever

cease to sigh or cease to love? no never



This page contains a handwritten musical score, likely for a piano or similar instrument. It consists of eight systems, each with a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some articulation marks like 'acc' (accents). The handwriting is in dark ink, and the paper shows signs of age and wear.

Saint Bruck's Bells

Alligro

The musical score is written on ten staves, organized into five pairs. Each pair consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first four pairs of staves contain the main melody and accompaniment. The fifth pair of staves shows the beginning of a new section, with the treble staff starting a new melodic line and the bass staff providing a simple harmonic accompaniment. The score concludes with a double bar line and repeat dots at the end of the fifth pair of staves.

Below the handwritten musical score, there are five sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff. These staves are left blank, providing space for additional notation or a continuation of the piece.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in brown ink and consists of several staves. The top section of the page contains approximately 10 staves of music, which are densely populated with notes and rests. The notes are small, round, and often have stems, suggesting a standard musical notation system. The paper shows signs of age, including discoloration and some faint smudges. The left edge of the page is slightly irregular, and the overall appearance is that of a historical manuscript or a page from an old music book.

with 2 pieces

The War

Indian War 51

Handwritten musical notation for the first system of 'The War'. It consists of three staves. The top staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The word 'resolute' is written above the middle staff.

Handwritten musical notation for the second system of 'The War'. It consists of three staves. The top staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The lyrics 'spot my soul re-mem-bers here, here she dwelt' are written below the staves.

Handwritten musical notation for the third system of 'The War'. It consists of three staves. The top staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The lyrics 'my spirit's fainting embers. my breath less char-ger hot, and spent' are written below the staves.

Handwritten musical notation for the fourth system of 'The War'. It consists of three staves. The top staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The lyrics 'each night I spur'd to gain the tent, where'er I know the rock or fern how true the spot my soul' are written below the staves.

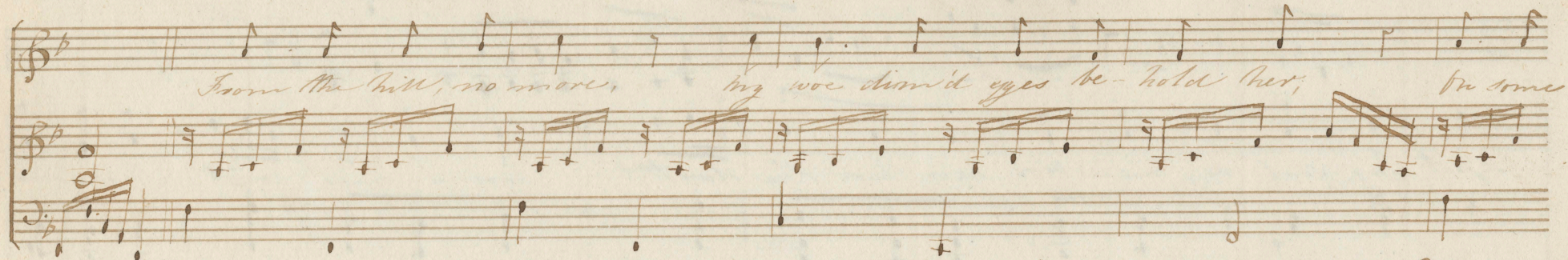
Handwritten musical notation for the fifth system of 'The War'. It consists of three staves. The top staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The middle staff is in G major and 2/4 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in G major and 2/4 time, starting with a bass clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The lyrics 're-mem-bers' are written below the staves.

I've found the death where once she rested
yet no repose my bosom knows
Lie here my weary casque and crest
my war bow rest nam'd here
my six meter and glory spear
I bid you sleep: No eye shall weep
By my sad arm or friend diveded

From the Hill

an Indian Melody

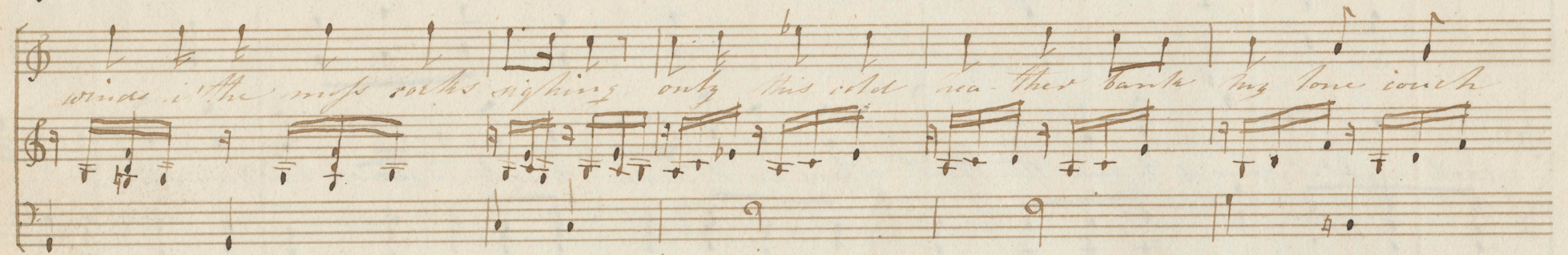
Not too slow



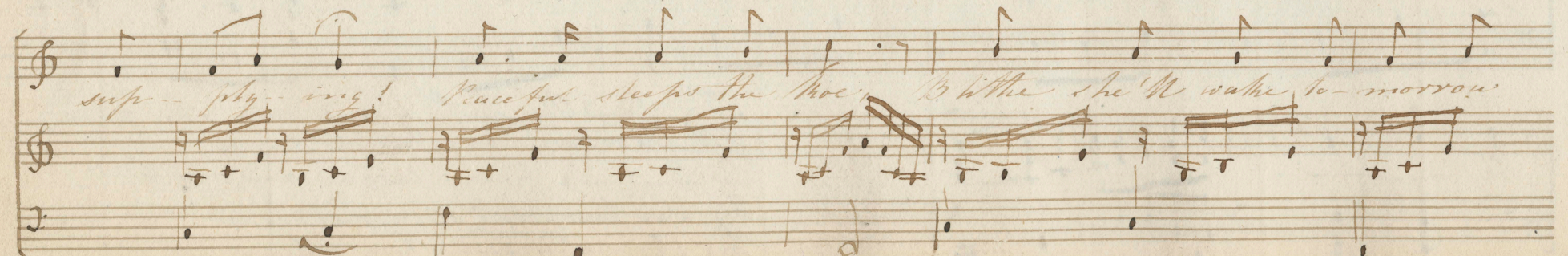
From the hill, no more, my wee dimid eyes be-hold her, In some



happier shore, other arms en-fold her, Night falls drear, and dark...



winds in the mope rocks sighing only this cold sea-ther banks my lone couch



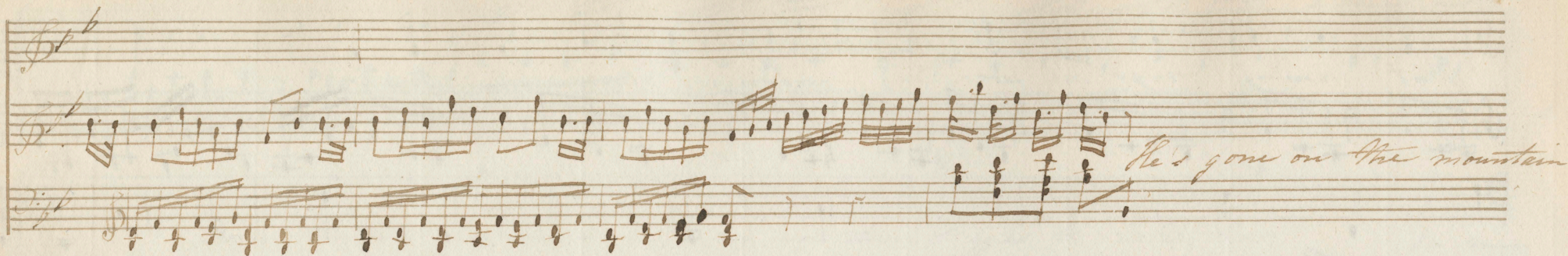
sup-phy-ing! Peaceful sleeps the foe, As wither she'll wake to-morrow



On the beach I've strayed.
 Time & day's early breaking
 The tracks her feet had made
 Had mostly seaweed sweeping
 Tho' with every wave
 Soon the sands will lose 'em
 Where's the billow that can save
 Her traces from my Bosom
 Proudly sheeps the shore. I see

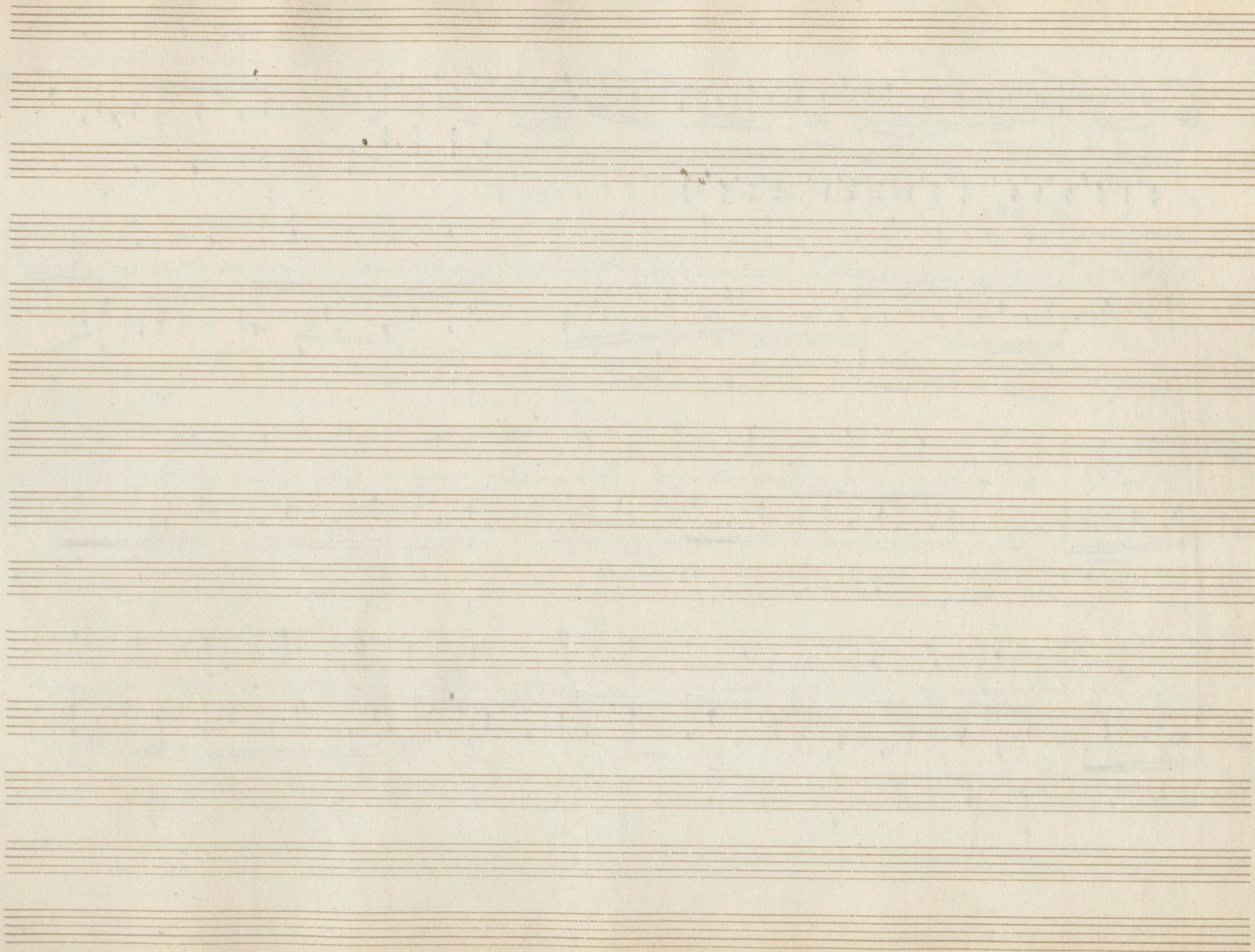
The Coronach

54



He's lost on the forest Like a summer drier fountain, When our need was the

soonest The font re-appearing, From the rain-drops shall borrow Went to



The Coronach

50

Handwritten musical score for "The Coronach". The score is written on ten staves, with the first three staves of each system containing a treble clef and the last two containing a bass clef. The music is in G major (one sharp) and 4/4 time. The lyrics are written in cursive below the staves.

He's gone on the mountain
 He's lost to the forest, Like a summer dried fountain, When our need was the
 forest. The goat re-echoing, From the rain-drops that borrow, But
 as comes in sheering, To Duncan as morrow, But he as comes in sheering.

To Duncan no morrow 8

The hand of the reaper, Takes the ear that are heavy, But the voice of the weeper

Wails man-wood in glory; The autumn winds rushing waft the leaves that are

fade at, But our flower was in the ring, When bright day was near at. But our

flower was in the ring, When bright day was nearest 8.

Heel foot on the corral, Sage counsel in cumber, Red hand

in the Gorag, How sound is the Hammer! Like the die on the mountain, like the

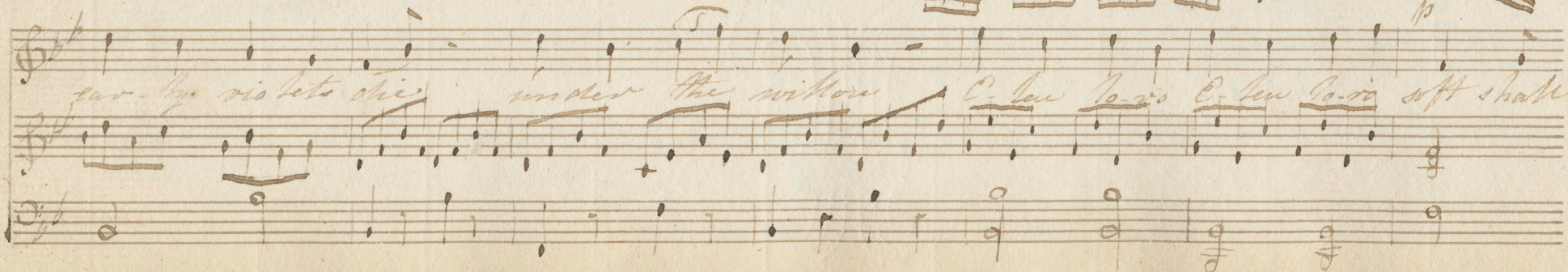
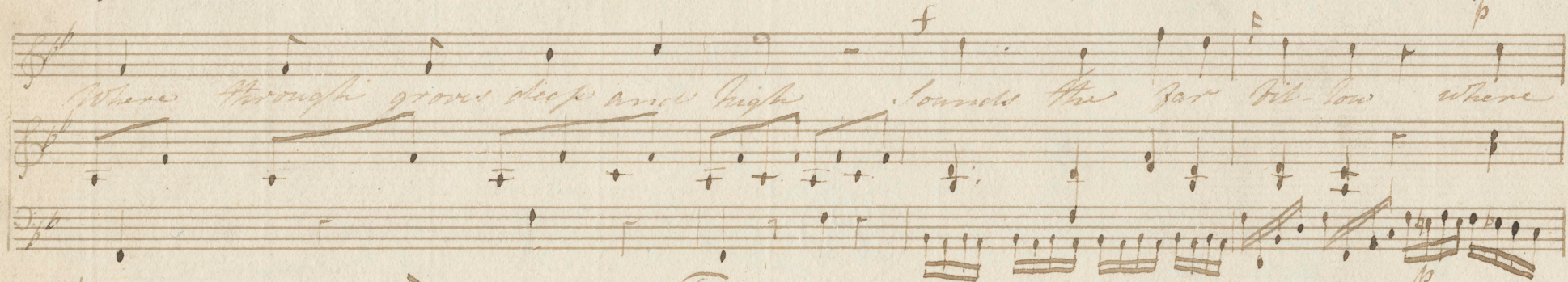
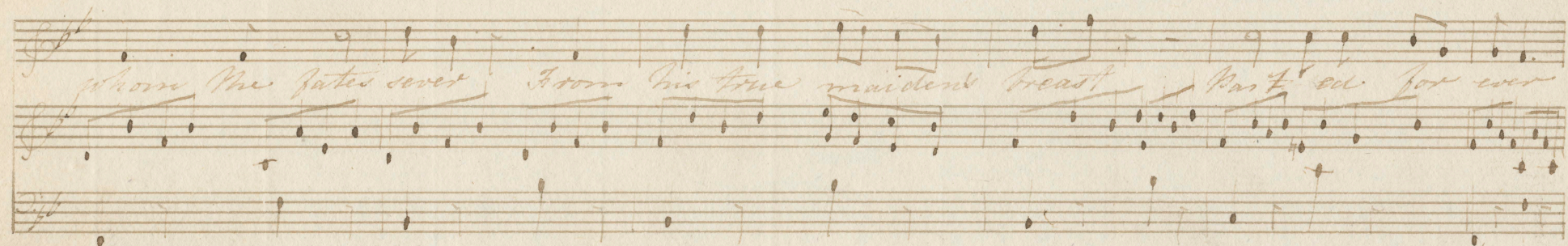
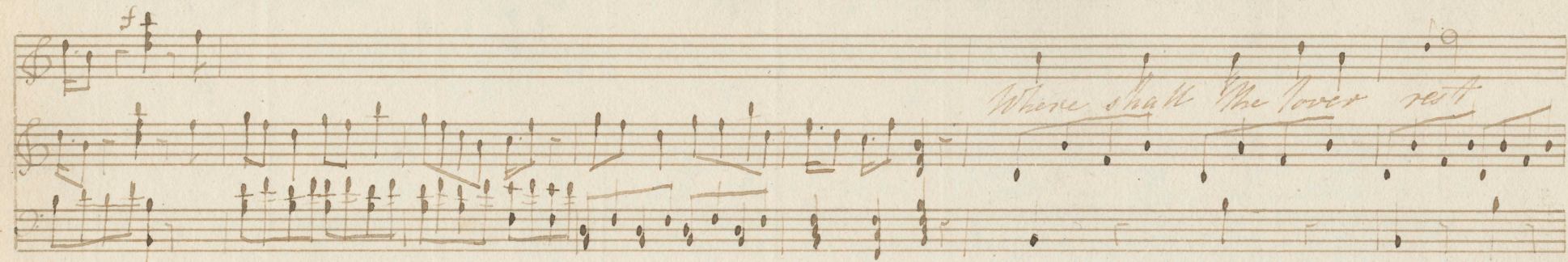
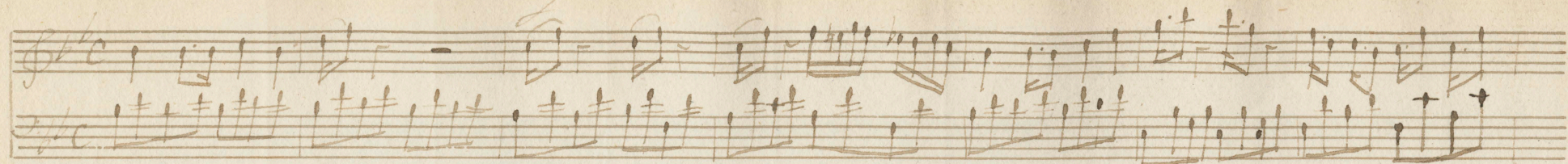
spare on the river, Like the bubble on the fountain, Thou art gone, and for ever

Like the bubble on the fountain, Thou art gone and for ever! 8



Fifty Custace

60



be his first low There through the

summer day cool streams are flowing There while the tempests sway

scarce are brought waving There thy rest shall thou take Parted for ever

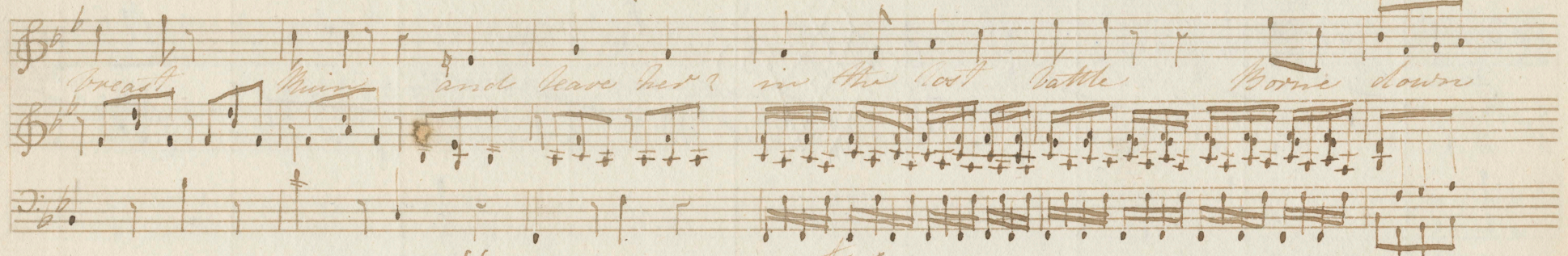
Never a-gain to wake Never O never (Chorus) No-ro O-hu lo-ro Never O never

Where shall the traitor rest He the de-ceiver, Who could win maidens



This system contains the first line of the musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The lyrics are written in cursive above the treble staff. The music features a series of eighth and sixteenth notes, with some beamed together.

breast Ming and leave her in the lost battle Borne down



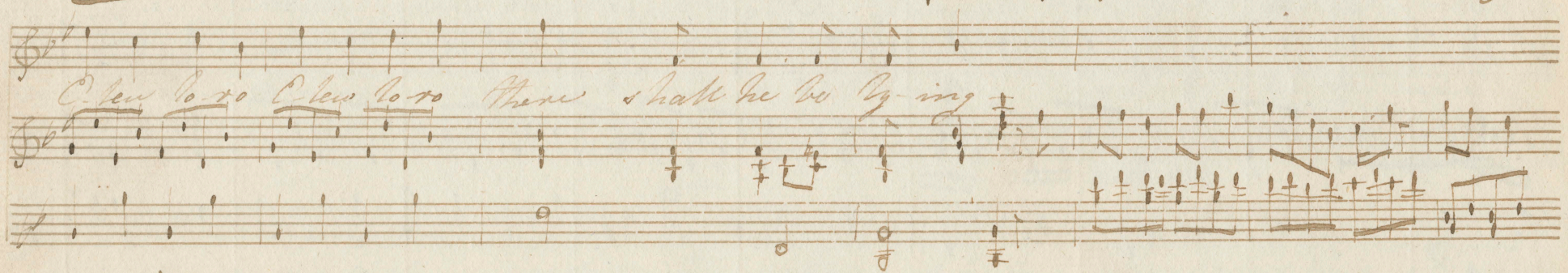
This system contains the second line of the musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The lyrics are written in cursive above the treble staff. The music continues with similar rhythmic patterns, including beamed eighth and sixteenth notes.

By the fly-ing Where min-gles wars rather with groans of the dy-ing

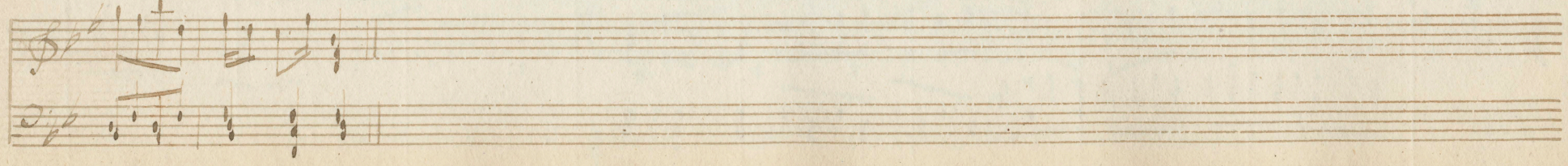


This system contains the third line of the musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The lyrics are written in cursive above the treble staff. The music features a series of eighth and sixteenth notes, with some beamed together.

Clew lo-ro Clew lo-ro There shall he be fly-ing

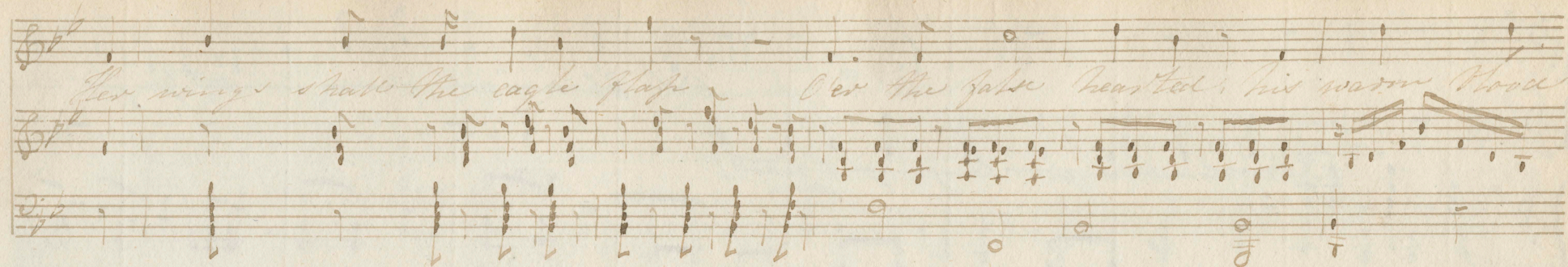


This system contains the fourth line of the musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The lyrics are written in cursive above the treble staff. The music features a series of eighth and sixteenth notes, with some beamed together.



This system contains the fifth line of the musical score. It consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The music features a series of eighth and sixteenth notes, with some beamed together.

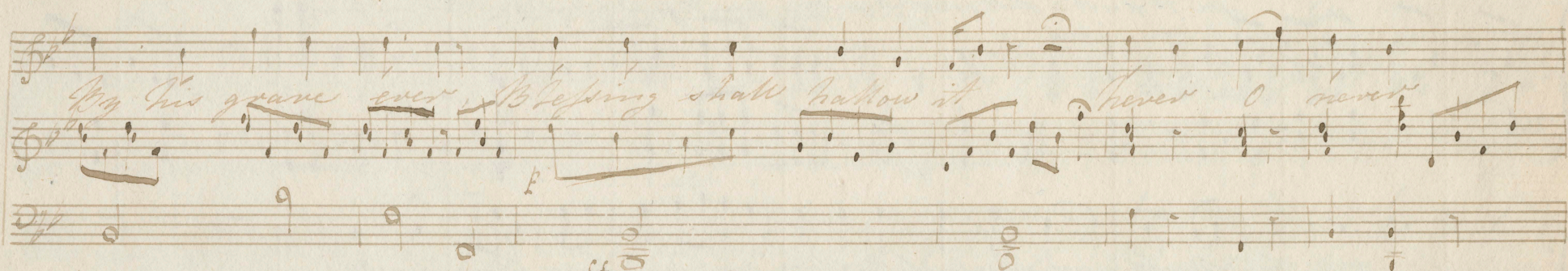
Her wings shall the eagle flap O'er the false hearted his warm blood



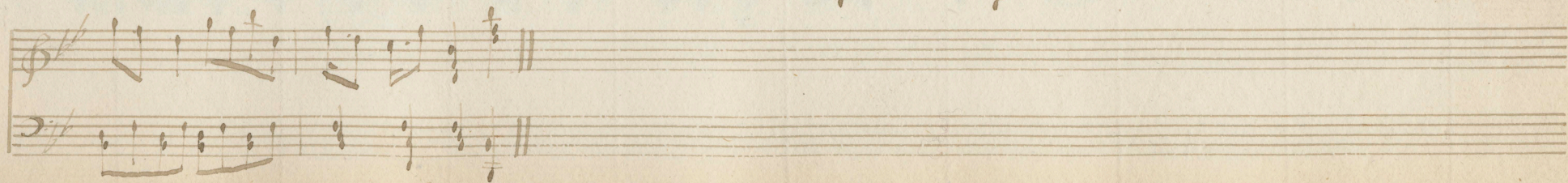
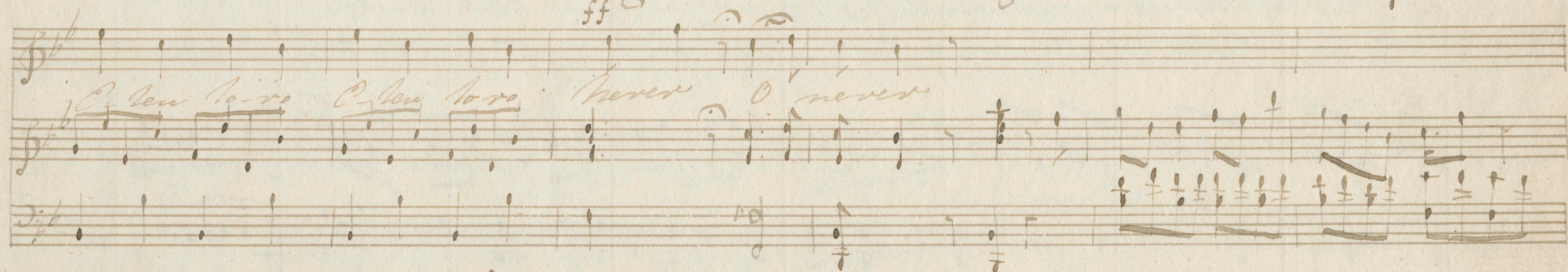
The wolf shall take his life the parted shame and dishonor sit



By his grave ever blessing shall hallow it never O never



O ven to-ro O ven to-ro never O never



A, B, C.

64

Lady *With pleasure with pleasure in-cted; you first must*

Lord *Pray teach me your language to read!*

Andante *Learn the A, B, C.* *Allegretto* *Come then a little*

You'll find a dull scholar in me, you'll find a dull scholar in me.

Say 'Tis near the close of day, Perseat it after morn' and pray attentive be.

Handwritten musical score on page 65, featuring vocal and piano parts with lyrics.

Lyrics:

Look at your book and not at me

Look at your book and not at me!

Quite stupid I de -

what a dunce you are!

in what a dunce you are!

You stupid I de -

Look at your book and not at me

Look at your book and

Look at your book and

Allegretto

Not at me; look at your book and not at me. Come; now begin to spell, and mind you do it well, come

Not at me; look at your book and not at me.

now begin to spell, and mind you do it well.

When I begin to spell I hope to do it well, When

I begin to spell --- I hope to do it well.

crs

B, a, D

B, a, D, low

very well, very well! *What do those letters spell?*

Look *very well very well!* *Included, I'm not*

Why, bad and bad, you goose. *I see 'tis of no use, -- no further time I'll*

tell *Why bad & bad a goose!*

Go, go away, a-way -- Go, go away a-way *a b c d! Go go, away a*

I'll go away a way -- I'll go away a-way *a b c d*

Over

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include:

away go, go away a way, go, go away a way go, go, away a way! away! away! a

I'll go away a way I'll go away a way! a! a!

away away from me! away! away! away a way - from me!

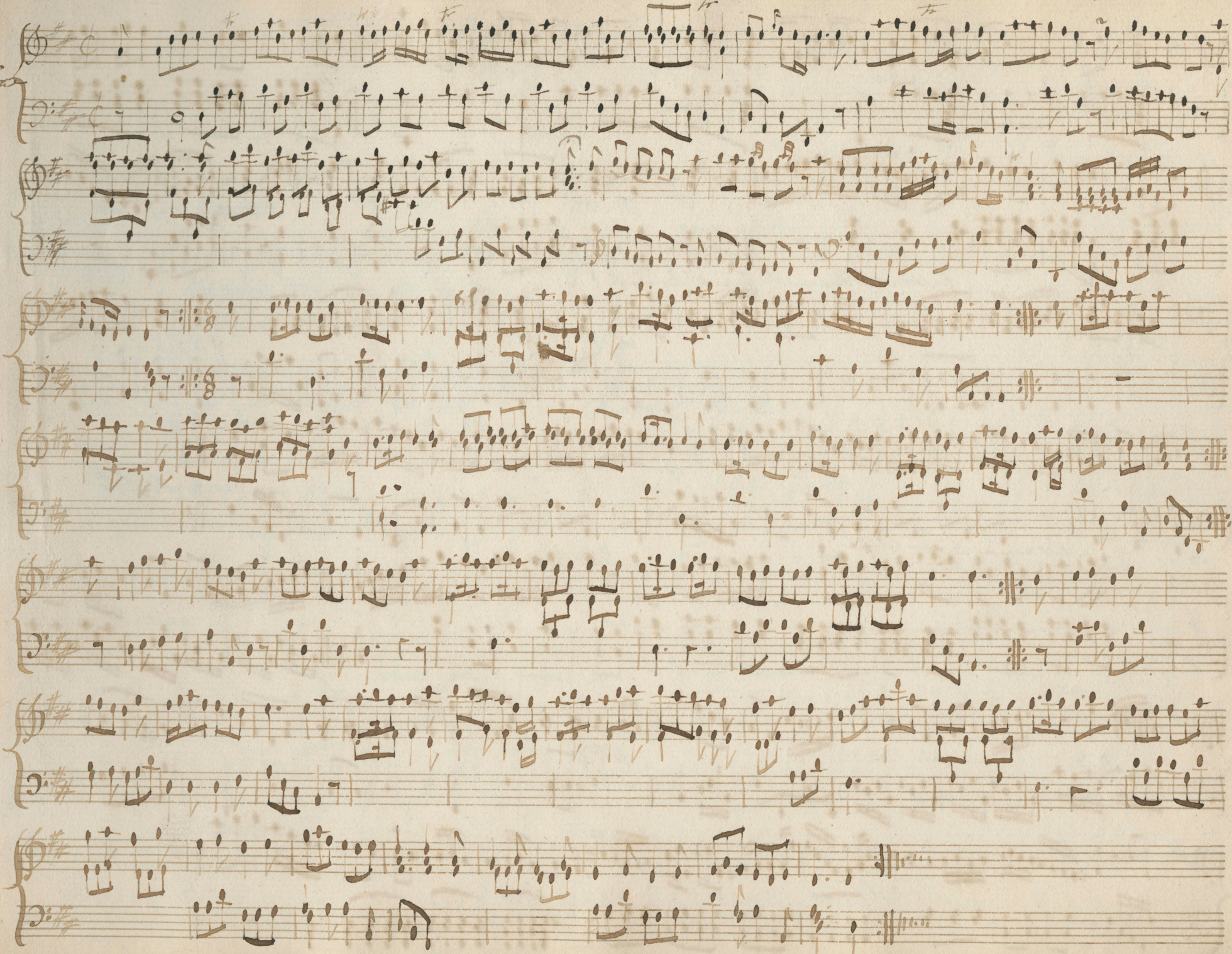
go I'll go a way! a! great h and barm - ling B! 2 va

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and dynamic markings like *f* (forte). The handwriting is in ink, and the paper shows signs of age and wear.

Forest Music

Fandol 69

Slow



Sir David Burdett's Grand March

70

Pantalon

Handwritten musical score for 'Pantalon' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The piece ends with a double bar line and a repeat sign.

Colonel Stewart's Scotch March

Handwritten musical score for 'Colonel Stewart's Scotch March' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is characterized by a strong, rhythmic pattern with many eighth and sixteenth notes. It includes dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

Bonnie Wee Wife

Handwritten musical score for 'Bonnie Wee Wife' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is a lively march with a consistent eighth-note rhythm. It features dynamic markings like 'p' (piano) and 'f' (forte). The piece ends with a double bar line and a repeat sign.

Handwritten musical score for 'Chapman's Croisi Quatre' in 2/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music continues the rhythmic pattern of the previous pieces, featuring eighth and sixteenth notes. It includes dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.

Chapman's Croisi Quatre

71

Handwritten musical score for "The Merry Widow" by Franz Lehár. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "f" (forte) and "p" (piano), and articulation marks like slurs and accents. The score includes a "Coda" section and a "Finis" marking. The handwriting is in brown ink on aged, slightly yellowed paper.

